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A MAZHAR ART PRODUCTION
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HIMALAYAWALA ◆ SANGER ◆ LUQMAN ◆ AGHA ◆ MIRZA ◆ LADDEN & ◆ SHAH NAWAZ

Scenario: **KHADIM MOHY-UD-DIN, B.A.** Story & Dialogue: **VAJAHAT MIRZA** Audiography: **S. C. PATIL** Cinematography: **P. ISSAC**

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Criminal Waste Of Raw Film

By issuing over fifty ex-gratia licences during the last two months to outsiders with least pretensions as motion picture producers, the Government of India has hit the Indian film industry below the belt.

It is reported that under several flimsy excuses the Government has used its power indiscriminately and given production licences to persons who have never before in their life produced a motion picture. Some of them do not even know how motion pictures are made.

Describing some as "devotees of fine arts, sports and literature", licences are reported to have been given to Uday Shankar (Dancer); Sadhona Bose (Dancer); Ram Gopal (Dancer); Harindranath Chattopadhyaya (Writer); Kanu Desai (Artist); Nanalal Kavi (Poet); Khan Bahadur Chughtai (Painter); Janki Dass (Cyclist); Sheikh Mukhtar (Actor), Indian People's Theatre (Stage) and Rafiq Anwar (Dancer).

Not one of these has ever produced a motion picture before and they seem to have rushed to the licensing booth seeing that the production licences were fetching good prices in the black-market. Many of these recipients are now seen rushing about the streets with their licences asking for finance on any terms. If these members of "fine arts, sports and literature" have been such ardent devotees, why didn't they think of serving their particular pursuits before the licensing system was introduced ?

Surely a man like Uday Shankar could have easily produced a film long before the licensing system. Why did a man of his resources and showmanship wait so long till the licences acquired a premium value ?

On grounds of "suitability", Kardar, Mehboob and Mazhar Khan have been given additional licences. Strangely enough all three Muslims, out of which only one has a regular studio.

On "individual recognition", Khan Bahadur Ardeshir Irani, Mohan Bhavnani and Famous Films have been granted a licence each. It is lucky that at the tail end of the war, the old Khan Bahadur has at least been "recognised." They had completely forgotten him and did not seem to have cared two hoots for his imposing production record and experience for a long time.

For "reasons unknown and mysterious," licences are reported to have been given to Vaswani Productions, Union Pictures, Taj Mahal Pictures, Krishin Movietone, P. D. C. Productions, Zamindar Productions and Raghu Vatika.

Though some producers like Kardar, Mehboob and Mazhar Khan certainly deserve encouragement, the other licences seem to have been dissipated at the cost of the long-standing and regular producers in the industry who have a large staff to maintain in addition to overheads to keep their studios going.

Those very producers who offered their full co-operation to the Government at the time of licensing by suffering a voluntary cut of 25% in their production programmes and producing over 40 war propaganda pictures under the misleading label of "Instructional Pictures" at an average loss of Rs. two lakhs per picture, have been mercilessly stabbed by the Government by flooding the market with

Suraiyya is fast developing a new personality, as is evident, in "Samrat Ashok", a picture of K. B. Lall

production licences given to utter strangers who have had nothing to do with motion picture production in the past.

Speaking at the Willingdon Sports Club the other night Sardar Chandulal Shah, a Government-nominated member of the Film Advisory Committee, ex-President of the Indian Motion Picture Producers' Association and the most prolific producer in the country said: "Those who made sacrifices are now left in the lurch while persons outside the industry are being given licences and film to which they have no claim. These licences are going directly into the black-market where they are sold. Is not Government responsible for creating a black-market in this article?

"I doubt whether these licences are obtained by fair means. Licences are granted in such a manner as to suggest that they are obtained by favour or money."

"Those who get them are not in a position to produce pictures. They are out to profiteer. Why should such a state of affairs be tolerated?"

"Obtained by favour or money." That is a very grave charge which Sardar Chandulal, a Government nominated member of the Film Advisory Committee, has levelled against those responsible for granting licences.

May we know who receives the "money" for these licences, or has the Government opened its own licence-selling shop?

Sir Cowasji Jehangir, M.L.A. pointedly said that "If it is true that film quota licences granted by Government are sold in the black-market while the film industry itself is starved of its legitimate requirements, then all I can say is that there must be something very rotten in the State of Denmark."

"Very rotten" sounds a very modest description of the real state of affairs. Unless some official explanation is forthcoming immediately, the public will have to form its own conclusions regarding the "fair means" to which Sardar Chandulal has referred in such precise terms.

Rai Bahadur Chuni Lall, the present President of the Indian Motion Picture Producers' Association, supports Sardar Chandulal as follows: "We again heard that ex-gratia licences were being granted to persons who had no experience in the industry, nor any claims to be treated as producers.

"All this was done without consulting the Advisory Committee and behind its back. When we protested we were told that the whole matter as well as the grant of these licences were being reviewed but again nothing whatever was done. In the face of such treatment the members of the Committee were forced to send in their resignations. Within twenty-four hours the resignations were accepted. The authorities did not even care to inquire from us why we had resigned."

"What happens to the extra licences? They are sold to the highest bidder in the black-market.

"A high Government of India official, whom I recently met, told me that the Film Advisory Committee was set up, not to be consulted but to be insulted."

The licensing muddle as it stands today looks pretty ugly. It is an oft-repeated fact that licences are sold to the highest bidder in the black-market. On this point one cannot question the authority of eminent persons like Rai Bahadur Chuni Lall and Sardar Chandulal Shah. The other circumstances that licences have been suddenly granted to unknown persons for mysterious and flimsy reasons is also glaring enough to suggest that someone could have made this licensing affair a very profitable business. Another fact that licences fetch as much as a lakh and a half each in the black-market is too well known to be disputed. This entire muddle, therefore, seems to be a matter of several lakhs in doubtful circulation.

We think, this is a good case for a thorough official investigation, if the Government wishes to be just to the public.

In the meanwhile, it will be wise to scrap all licensing regulations entirely and permit the Indian film industry to revert to its pre-war status. The film producers and the film importers can manage their affairs much better together without the help of the Government.

Now that the war is won and over, we don't need any Government control over an industry which can only flourish without any stupid restrictions.

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Litho Dept: SEKSARIA MILLS Compound, PAREL. Tel. 61578

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Leela Desai will be soon seen in "Meghdoot", a picture directed by Mr. Debaki Bose.

PARA—

Para, and a little more of her, would make any motion picture an interesting experience. This charming starlet comes to the screen once again in "Chhamia", a social story which Para's pal Protima has produced and directed.

Laurence Olivier's

Presentation

Henry V

by William Shakespeare

IN TECHNICOLOR

At a cost of over Rs. 62 lakhs Two City Eagle Lion have brought to the screen William Shakespeare's great historical drama 'Henry V'.

Never has one film received such a volume of unanimous praise from critics and public alike as 'Henry V' since its release in the U. K.

Now 'Henry V' comes to India to offer some of the finest English ever written, spoken by the greatest living Shakespearean actors. To show the pageantry and drama of medieval life, love and warfare correct and authentic in every detail.

Shakespeare lives again in all his splendour in one of the greatest films ever produced.

Watch for release dates.

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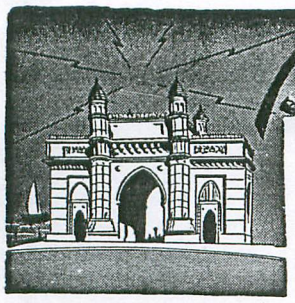


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SHABBY DEAL TO KISHORE SAHU !

Producer-director Kishore Sahu, one of the few intellectuals we have in our film industry, is obviously getting a pretty raw deal from the Government in the Department of Industries and Civil Supplies, New Delhi.

"Raja", a social picture which made Kishore Sahu a top-liner overnight, has secured a demand from overseas. America is particularly keen on showing "Raja" to the American audiences as a representative Indian picture. While the "Court Dancer" which Jamshed Wadia had shipped to America years back is still lying in the tins inspite of its English dialogue, "Raja" has been demanded by a prominent American distributor for immediate release. Under the circumstances, it is but natural that Kishore Sahu should anxiously apply to the Government for some additional raw film to prepare two prints—one for Great Britain and the other for the different Americas.

Securing printing rights from the Purnima Productions for a period of three months from the 6th April 1945, Kishore Sahu applied to the Government on the 18th April 1945 praying for just enough positive film for two copies of "Raja". After an extensive correspondence lasting for three months during which time the Government called for the original agreement between Kishore Sahu and the Purnima Productions, probably doubting his representations, the Government, by their letter dated the 26th June 1945, have refused to sanction a paltry quantity of 24,000 feet of positive film, right on the eve of the expiration of Sahu's contract with Purnima.

Kishore Sahu

As usual, the Government do not give any particular reason for this refusal. They are, of course, under no obligation to do so as most of their actions are arbitrary and no one ever dreams of any courtesy from officials.

It is indeed a strange decision which the Government officials have taken in respect of "Raja" which is at any time a worthy picture to be shown overseas. It seems that the Government had enough film for "Padosi", a Prabhat Picture, to be played for some limited institutional shows in London. Moreover Government have very recently displayed their misplaced generosity by granting licences to several undeserving pseudo-producers. But strangely enough, they couldn't spare just 24,000 feet of positive film to permit the printing of two copies of "Raja" to be sent overseas more so when a huge footage is rotting in the godowns of the film importers.

Are we to understand that this is a fair deal, viewed from any angle one likes ?

For some mysterious reasons the relations between Kishore Sahu and the Government seem to have been rather strained. For well over a year Kishore Sahu has been praying for a production licence for his firm, the Hindustan Chitra Ltd. Kishore has produced and directed several pictures since his first, "Bahurani" and yet he has been consistently refused a production licence, while people without any previous production experience have been recently granted licences on the flimsiest of excuses.

May we know whether this is democracy or vindictive fascism ? Kishore Sahu may perhaps stand a better chance to get a production licence if he grows a beard, wears a fez and dangles the crescent before the noses of the officials of the Industries and Civil Supplies Department. From reports received this apparently seems to be the shortest cut to secure a production licence.

Here is a lover's dream in human flesh. Para makes youth more bubbling in "Chhamia," a Protima picture.

OLD IS GOLD

MINERVA MOVIETONE'S PROVED
BOX-OFFICE PICTURES

P U K A R
—पुकार—
D E F E A T
—पैंहारी—
B H A R O S A
—भरोसा—
W I L L
—वसीअत—
D I V O R C E
—तलाक—
Atma Tarang
—आत्मतरंग—
N A M D E O
—नामदेव—
SAIDE HAVAS
—सयदे हवस—
Khan Bahadur
—खान बहादुर—
V A S A N T I
—वासंती—
J A I L O R
—जेलर—

&

Janak Pictures'
Outstanding Mythological

NALA DAMAYANTI

IN THE 3rd MONTH
AT THE

NEW WEST END

FOR BOOKING PLEASE WRITE TO
TELEGRAM: LIBPIC

LIBERTY PICTURES,

136, GIRGAUM ROAD,
BOMBAY 4.
TELEPHONE: 28705

It is high time that some of the responsible officials should be ashamed of their doings at New Delhi. Aren't we all struggling and straining for democracy? Or we are not?

GRUESOME AND SHOCKING!

Whatever justification the Nazis and the Fascists find for Hitler and Mussolini for turning the world into a huge battlefield of bloodshed, little regard can be shown by others to these power-thirsty dictators for their monstrous ambition to rule the world according to their own ideologies.

Victory in Europe, therefore, didn't come a day late bringing with it a complete extirpation of those monstrous ideologies which had inundated the world with unparalleled bloodshed.

But in the flush of victory, the victors seem to have lost all sense of humanity and decency.

Very recently, we saw in a foreign-made newsreel the dead body of Mussolini hanging upside down in the midst of a jeering crowd. That sight is certainly not a happy advertisement of victory.

Killing Mussolini as a major war criminal is absolutely just but exhibiting his dead body in such a crude and barbarous manner does not speak much for the much-boosted culture and civilization of the white man.

The dead, be they from the hostile camp, deserve better treatment than the one reported to have been given to the dead body of Mussolini. Human beings are supposed to display a better and finer sentiment in the presence of the dead. If the mob that killed Mussolini had lost all its sense of decency in its momentary frenzy, is there any justification for decent, cool-tempered, civilised newsreel men flashing the ghastly sight all over the world?

What particular triumph is achieved by hanging a dead body upside down and bragging round the world with it?

Is it possible that the Allies are so drunk with their victory that they are fast losing sight of higher human values?

If the foundation of future peace is to be laid with this spirit of vindictiveness, the future world is not going to be much of a place to live in.

Better sentiments and a little more decency are expected from brave people who gave their lives for democracy. The living Mussolini may have been an enemy of democracy, but surely not the dead one. The dead body demands all decency and respect democracy is capable of giving.

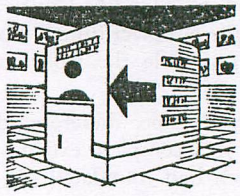
For Indians, who are taught to respect their dead, the sight of Mussolini's body hanging upside down was a morbid and repulsive sight, and it will be a charitable con-

An intriguing situation from "Phir Bhi Apna Hai," a socio-mythological picture produced by Venus Pictures and directed by Mr. Raja Nene. The picture features Nalini Jaywant, Jagdish Sethi, Karan Diwan, Vasant Thengdi and many others.

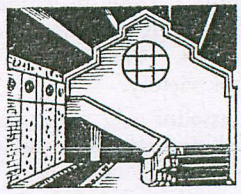
THE THEATRE

of Tomorrow...

BOLD soaring lines—shaping out a striking combination of beauty and utility—symbolising with architectural perfection the high ideals of those who catch on the screen the varied drama of life—opening doors into a land of luxury for every man in the street and into a wonder-world where with faultless ease one can enjoy vivid picture and natural sound—such is the theatre needed for future India.



A streamlined Box office—the focal point of the theatre—distinctively designed for customer—ettraction.



A spacious lobby with enamel veneering contrasting colours with concealed lighting to give added glamour to your display.

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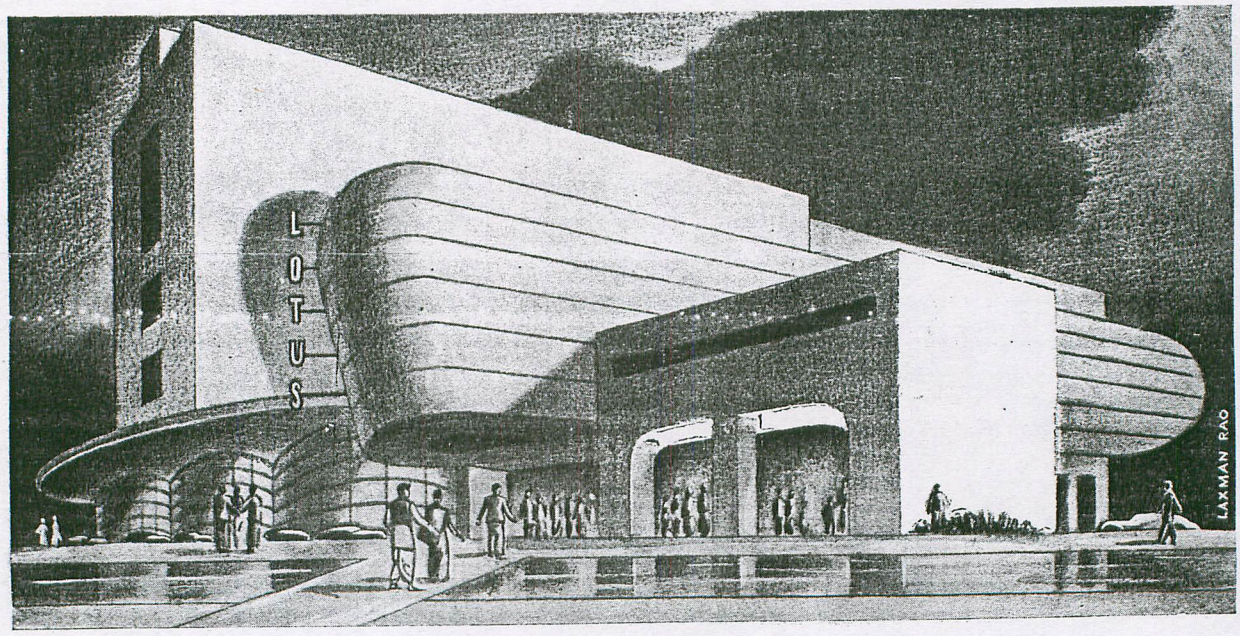
PHOTOPHONE EQUIPMENTS LTD. 9, MARINE LINES, BOMBAY.

OFFICES AT:- CALCUTTA • LAHORE • NEW DELHI • MADRAS • KARACHI



LET US PLAN IT FOR YOU!

B.A.A.

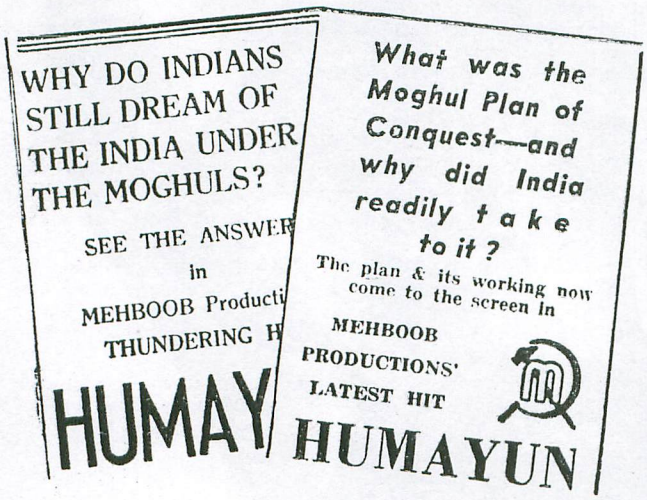
cession to our people at least if that gruesome piece is removed from the particular newsreel.

Let us nurse, at least for some time more, some minor delusions we still have about the white man's civilisation and his championship of democracy.

MEHBOOB'S MUSLIM DREAM !

In its review of "Humayun" last month, "filmindia" had suspected some political purpose behind the story treatment of the picture. Many friends, however, gave Producer-director Mehboob the benefit of a doubt and acquitted him of a communal bias in the presentation of "Humayun". Even Editor Baburao Patel who is unusually quick to notice any communal colour given to a motion picture seems to have allowed Mehboob to escape lightly in his review of the picture. That is rather strange for Baburao Patel whose hatred of communalists, be they Hindus or Muslims, is rather well known.

We reproduce below two of the numerous advertisements of "Humayun" appearing in the Bombay dailies these days and invite the attention of the readers to their provocative contents :


WHY DO INDIANS STILL DREAM OF THE INDIA UNDER THE MOGHULS?
SEE THE ANSWER
in
MEHBOOB Producti
THUNDERING H
HUMAY
What was the Moghul Plan of Conquest—and why did India readily take to it?
The plan & its working now come to the screen in
MEHBOOB PRODUCTIONS' LATEST HIT
HUMAYUN

Indeed, "why do Indians still dream of the India under the Moghuls ?" Or don't they ? "And what was the Moghul Plan of Conquest—and why did India readily take to it ? " Did it really ?

We should like to know where Mehboob picked up these advertisement howlers ? And may we know which Indians, bar a handful fanatical communalists, are dreaming of India under the Moghuls ? Perhaps Mehboob is dreaming of the day when the Moghuls will rule India once again. But where are we to get the Moghuls from to fulfil Mehboob's dream ? The Muslims in India are not much of Moghuls these days. And no one, including the Hindus, would mind much if Muslims, as good Indians, wielded power and authority over the present-day India. Indian Muslims cannot be Moghul invaders once again, even if they wished to be.

And what is Mehboob shouting about the Moghul blue-print of conquest and where did he pick up that the India of those days took readily to it ? If Mehboob cares to delve into the pages of history, he will discover that from the day the first Moghul set his foot on the Indian

NAVIN'S
HIT OF THE SEASON

BHARATHARI

Starring :
SURENDRA, MUMTAZ SHANTI, AROON AND KAJJAN

Produced by P. B. ZAVERI
Director: CHATURBHUJ DOSHI

3rd Month
AT
ROYAL
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NALINI (JAYWANT) JAGDISH SHETHI - KUSUM DESHPANDE - VASANT THENGDI - PARESH BANNERJI - KARAN DIWAN - BABY SHAKUNTALA - SUNALINI DEVI - SAROJ BORKAR - SAIYAD AHMED AND OTHERS.

in

PHIR BHI APNA HAI

A COLOSSAL SOCIO-MYTHOLOGICAL

Directed by **RAJA NENE**

WORLD RIGHTS

CHAROLIA AND BHADSAVLE

JOTI STUDIO COMPOUND - KENNEDY BRIDGE - BOMBAY 7.

soil till the last day of the last Moghul ruler over a thousand wars were fought by the Indians with the Moghuls, till all vestige of Moghul power was rooted out.

As Indians if Mehboob wants us to remember the "Moghul Plan of Conquest" we may as well not forget the process of history that caused the utter rout of the Moghuls. It seems as if Mehboob is using the film to spread communalism and moreover rubs it in by indiscreet advertisements, reproduced above. It is a great pity that an artist of Mehboob's eminence should turn the film art into a medium for some sectarian propaganda.

Such provocative advertisements will not help any picture, least of all a picture that smells of communal propaganda. If Mehboob insists on being a communalist Muslim first and an Indian afterwards it is not necessary that he should also be a bad businessman by mixing his political convictions with his artistic work.

Communalism seems to have come into the Indian film industry, steadily though surreptitiously, and it looks as if we shall soon have two hostile camps facing each other, the day the principal players in this communal game throw off their masks and show their real face to the world. It is a great pity that the communal monster should invade a field where art should have been all the religion to the true artist—Hindu or Muslim.

So, "Humayun" is intended to revive the "Moghul Plan of Conquest." Let us wait and see. We wish Mehboob all success. Muslim rule is any day better than the English rule and as Indians we welcome the Mehboob plan of future Muslim hegemony.

INTELLECTUAL SNOBBISHNESS !

Since the day Director Debaki Bose went to Ceylon to write "Seeta" many years ago, it has become a fashion for film writers to go to distant places, usually salubrious hill stations, to write their film stories.

"Seeta" travelled back from Lanka to India, and despite the weight which Debaki Babu added to his physical lump the picture failed to click at the box-offices. Then P. K. Atre went to Khandala and from the top of the Western Ghats rolled down a story which no one cares to remember today. Ahmed Abbas very soon announced himself in Kashmir to post to us "Nai Duniya" which only Kardar liked and the rest of India wondered whether Kardar had become too ill to be intelligent. And so on and so forth every budding intellectual writer has been going 'somewhere' in India, with the exception of Mohanlal Dave who always went home and brought the bacon home for the producers.

The story of the recent exodus of intellectual film writers to different places should provide interesting reading. Agha Jani Kashmiri and Mehboob are in Kashmir writing their hearts away for the new "Subject" which Agha himself will be directing. They are reported to be working so hard that even nights seem short to them. Another one who threatens Kashmir rather ominously is the incorrigible Zabak who volunteers to write everything under the sun, including a film story, be it for Protima Das Gupta or Zahur Raja. This one will be for both and when it arrives from Kashmir, if it does at all, it will be cut in two and divided equally without any communal bias. That way Zabak has always been a fair-minded man among friends.

K. Ahmed Abbas has long been in Simla gaping at Jawaharlal Nehru and typing away a script during intervals. This new script will be his new subject for the production licence which his People's Theatre has been able to secure for some mysterious reasons.

Then there is Vijoo Bhatt in Ooty shaking off the tired feeling which "Vikramaditya" gave him. They say that he is getting himself massaged every day and very soon a new subject will be rubbed into the skin.

Of all people, that little, unobtrusive fellow, Abid Gulrays is also going to be a victim of this intellectual fashion. By the time this is in print, he will be in Daman, that Portuguese colony, known for its good grape wine, Konkani speaking maidens, cheap silks and contraband watches. You can bring all of them back with you if you have a friend in the frontier customs. But Abid will bring back only "Cleopatra" on paper for Zahur Raja and a number of thrilling tales which will ultimately take Zahur to Daman some day.

At this rate, it seems, we are soon going to have a number of film stories with Kashmir, Simla, Daman, Ooty and what not in them. Who said that our film writers are not making enough money ? It is not every writer who can afford to indulge in day dreams in the midst of the snow-capped Himalayas.

FIVE FLYING "EXPERTS".

That film hypochondriac, K. S. Hirlekar, a self-styled film "expert", seems to have carried his threat to a conclusion by taking his "experts" overseas, if not as representatives of the Indian film industry, at least as members of

She looks like Mehtab, but is really Munnawar Sultana from "Pehli Nazar" of Mazhar Khan.

SHOREY PICTURES' SUPER OFFERING

SHALIMAR

YOUNG ROMANCE-THRILLING SPECTACLE-MAGNIFICENT JUSTICE

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- Chandramohan
- Begampara
- Majnu
- Alnasir
- Hari Shivdasani
- Zahur Shaw and
- Pramila

Screenplay & Dialogues
Dramatist- I.S. JOHAR

Songs:- AZIZ KASHMIRI

Music { AMAR NATH
ANUPAM GHATAK
LACHHI RAM

Produced & Directed by
ROOP SHOREY

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AND M/s. RATILAL BROS., GANDHI NAGAR, BANGALORE CITY.

a private mission. Taking advantage of the air passages provided by the Government of India at the request of the Indian Motion Picture Producers' Association, Mr. Hirlekar has taken with him Mr. Roop K. Shorey, Mr. P. N. Roy, Mr. Soundara Rajan and Mr. Kidar Sharma as "expert" company to see and inspect British and American film studios and bring home the germs of culture and progress.

It is quite likely that these people who constitute an entirely private mission, with a purpose as private as the mission, might be mistaken in the foreign countries as official representatives of the Indian film industry. To prevent this misunderstanding we produce below an extract from the letter we have received from Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association who, while giving other reasons which led to the withdrawal of the official delegation says :

> "As far as our Association is concerned, Mr. P. N. Roy and others have proceeded to England and America in their personal capacity and they are not entitled to style themselves as a delegation of the Indian film industry."

This official communication is dated the 18th July, nine days after the departure of the so-called Indian Film Mission under the Secretaryship of Mr. K. S. Hirlekar. Foreign readers of "filmindia" who are interested in the Indian film industry will thus know what exactly is the status of the five "experts" who have left the shores of India with intentions and purposes of their own.

It is good to remember that these people are not the official representatives of the Indian film industry.

YOU'LL HARDLY BELIEVE

That Producer Mehboob wants to reveal to the Indians what was the "Moghul plan of conquest". Was it anything more than a beard, a fez and a crescent with pots of sugar-water on street corners ?

That Kishore Sahu's "Raja" will never go to America if the Government can help it. The Delhiwallahs are scared of packing off Kishore later on when America demands a genius.

That a better idea would be to grant a production licence to Kishore to keep our intellectual product at home.

That Khwaja Ahmed Abbas basked sufficiently long in the Nehru Sunshine at Simla to return with a film-story idea. He will now go to Poona and ask Snehaprabha to fill in the blanks.

That Snehaprabha will give some flying touches in Western style and Abbas will soon be in the seventh heaven with the toothy Sathe in the sixth one. Sathe always stays a step lower.

That the Navyug studio is reported to have become these days a rendezvous of a pseudo-intellectual crowd of progressives at different stages of moral and mental corrosion.

That Purshottam Samant, the new "boss" of Navyug, manages this show with fluid ease with the help of Baburao Pendharkar. Note the shape of things to come.

That Walli-a-la-Mumtaz stares at other women to calculate the exact age of his own wife by contrast and comparison. We accept Mumtaz Shanti as a seventeen-

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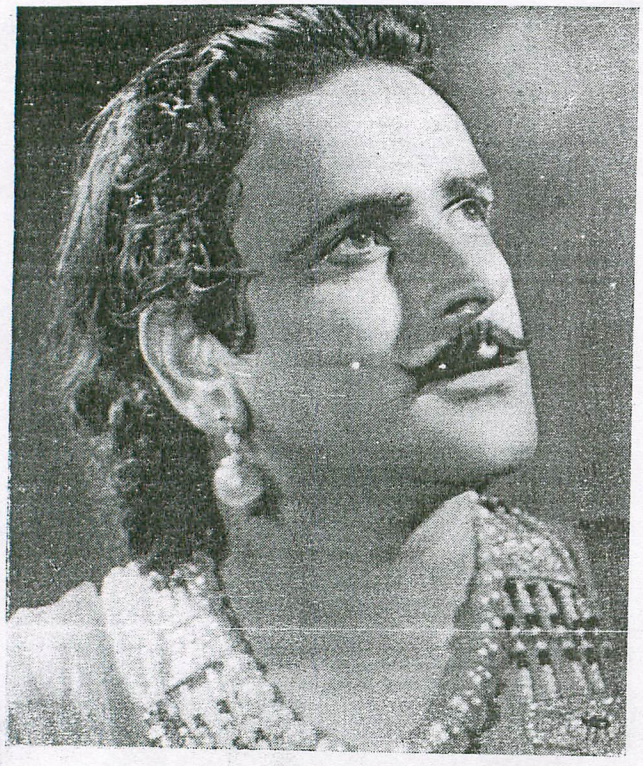

Prithviraj looks a king in "Nal Damayanti", a picture of Janak

year old if Walli promises not to embarrass other ladies by his silly, blank stares.

That K. S. Hirlekar, our stammering film "expert", is so well-known in our film industry that he secured only nine votes when he offered himself for a seat on the Executive Committee of the Indian Motion Picture Producers' Association. Truly, a representative expert.

That by now Hirlekar must have shown to the four "experts" how to enjoy a lunch in the Corner House Restaurants with a big beef-steak and a small bill. Some expert knowledge !

That our five film "experts" will soon swear by the beef-steaks and the sausages and bring home some for their memsahibs at home.

That film "expert" Kidar Sharma will learn so many things within three months that the Ranjit trade-mark horse will have to be changed into a lion to label Kidar's new pictures suitably. That is if Kidar comes back at all. He has a voice with a box-office value and the foreigners may sign it down.

That Producer W. Z. Ahmed has really completed "Ghulami," "Prithviraj Sanyukta", "Sri Krishna Bhagwan" and "Meera". He is only waiting for theatres to release them.

That for Producer Mazhar Khan there was nothing like a war. He seems to have invented a machine which manufactures production licences.

That Director Debaki Bose is working hard at "Meghdoot" to prove to Kalidas that Leela Desai was the heroine he had in view when the old poet wrote his famous epic.

That with Sadhona Bose having become a producer on her own, Bulbul Desai has also become one in his own right. Now we shall get two pictures where we hardly got one.

That Director Gunjal is still shooting "Panihari", a Pandit Indra story with Shanta Apte stardom. During 1946 Gunjal will still be filling the production bucket.

That Baburao Pendharkar, Shantaram's very own cousin, is still telling the people why he left New Huns. Why don't the people listen and be done with the pathetic story once for all ?

That Baburao Pendharkar has lost some gracious hospitality now that Indirabai Wadkar has taken Madhav Kale as a husband. The rationing rules prevent extra accommodation for guests.

That Pandit Indra has again started writing for Producer Winayak, Shantaram's other very own cousin, and now Panditji will see that Profulla Pictures becomes as successful as Huns Pictures.

That Sardar Chandulal Shah is very busy these days exchanging cordial greetings with Chhotubhai Desai of Jupiter Studios over the election of Rai Bahadur Chuni Lall as the president of the IMPPA.

Veteran Bibbo will revive the old ache in her fans in "Zeenat" produced by Easters Pictures.

That these two doughty warriors exchange so many affectionate words that one wonders whether Christ is reborn with his philosophy of good-neighbourly love.

That "gentle" Jamsu Wadia, who took such active interest in the future of the IMPPA by proposing and seconding several members for the Executive Committee, was himself thrown out by the ungrateful members. That is rather rough on the Member of the British Empire.

That Producer Mrs. Hilla Wadia thought this rather rude and spoke about it to Rai Bahadur Chuni Lall who has promised to talk it over with Sir Akbar Hydari who will, in his turn, promise to discuss it with the H. M. (Hon. Sir Azizul Haq) and the kind H. M. will whisper it into the ear of Lord Wavell. "Gentle" Jamsu will thus get another bracket of alphabet behind his name with which he can still score one over the old Rai Bahadur.

That the musical score of the English version of "Dr. Kotnis" is going to rattle both the Wagners—Richard and Seigfried—in their graves. They will have to take birth once more to hear Jayashree sing and then die once again.

That the M. G. M., R. K. O., Warners and other Hollywood producers are reported to be thinking of buying up, "Dr. Kotnis" to save their own pictures from looking old-fashioned in technique. At least that is what bald-topped Dada Vankudre, Shantaram's very own brother, tells the setting coolies.

That by the way Dada Vankudre is such a simple soul that one day he got into a wrong box at the Novelty Talkies and not noticing a woman in the dark mistook her for a man and told her everything about Shantaram's greatness and about the glories of the Vankudre family with the secret of the Rajkamal, (the royal lotus which constantly gapes at the sun with all petals open) the family trade-mark. That woman is reported to be in the mad-house now.

That Sohrab Modi's next picture will be "Shabe Mehtab" featuring Mehtab and himself. It will be a social story of the moon and the moon struck.

That failing to get any stars, Uday Shanker, the three-month-old film producer, modestly says that his "Kalpana" will have no stars. Amla, Shanker's spouse repeats the lines with wifely loyalty. What Shanker will need, will not be stars but enough fools to buy the tickets. In this he has been lucky in the past with Simkie as the mascot, unless the change of mascot has changed the luck.

That since Vijoo Bhatt has gone to Ootacamund, Ranjana has had an attack of chill and rheumatism. It's a case for a massage.

That Devika is reported to be going Bolshie these days, the way she is learning film technique from a Russian in Warden Road. At this rate, we shall soon see the polka and the vodka in the pictures of the Bombay Talkies.

That Devika is international that way in her approach to art. From "Karma" to "Pratima" she has absorbed the technique of every nationality from the Continent to India. No wonder that her productions did jubilees over jubilees.

That Devika does not attend the studios for the last three months, being busy with her present search for new technique. Excepting Amiya Chakrabarty, the huge studio staff therefore waits in a long trek every day, to pick up the precious orders of the Controller of Production.

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

P. V. APPA RAO (Vizianagram)

In what respect are the Hollywood pictures better than our own? Has any Indian picture so far competed with the Hollywood product?

Not one yet. Film producers compete when their pockets are pinched. Though the foreign pictures run pretty well in India, their success has not yet pinched the pocket of the average Indian producer, who has the support of his own language and a patent crowd of 400 million fools. The Hollywood product beats the Indian picture in art, technique, presentation and often in theme and will always do so till the end of the world. The only common ground between the Hollywood and the Indian producers, is their common desire to rob the people by giving them glitter and calling it gold. The Hollywood producers, however, are polished crooks while ours are crude and clumsy.

When I hear melodious music, look at a beautiful picture or read a book, I am happy. But to my surprise, I have met more happy people who do not enjoy any of these things. How is that?

The home of real happiness is the human mind. Beauty, melody and knowledge are merely complimentary teasers. A restless mind often needs such artificial teasers to help the mind to escape into a state of bliss. On the other hand, there are people with completely blank minds with nothing beautiful on their mental horizon and yet completely happy. There are others, with a part of their mind in constant collapse who find enduring happiness, even in their repulsive and ugly companions of life. There are still others, philosophic furnaces like Radhakrishnan where wisdom keeps an eternal vigil, who with all their wisdom are still far from being happy. It is the satisfied mind, blank or crowded, that spells some fleeting happiness which is all the lot of man.

S. RAWEL (Patna)

Why is it always that the male is the seeker and the female is the sought, the male restless and the female quiet, the male aggressive and the female passive? And thus everything built by the male is but around the female?

The woman is a symbol of man's vanity. It is in her presence that the man feels comparatively stronger. Imagine a world full of men with no woman in it! In such a world, brutal strength would draw no premiums. By her beautiful and delicate existence, the woman permits a man to live a full life in contrast. But though quiet and passive, the very fact that she is sought after gives her a pull over the man. Remember that the world's strongest man did not fall from heaven but was born in a woman's womb.

When you criticise music-directors and their music, isn't it like a blind man judging the colours?

Without knowing me intimately, how do you presume that I am a "blind man"? In India, almost every man is music-conscious. I have heard music from the time they sang the first lullaby to put me to sleep. The only music that I'll miss will be the one that will be played on my last journey and I am not sure even of that, considering my incorrigible habit of personally managing all my affairs. Between these two ends, I have spent some years learning a bit of music and hearing a lot of it. Barring a few exceptions, the average music director in the film industry contributes substantially to my strictly personal conviction of myself being a direct descendant of Tansen. Our music-directors are such rotters that we hear better music from beggars in the street than from the glamourised silver screen.

A. V. PATEL (Rajkot)

Beauty is a temporary tyranny? Why?

Because the human mind becomes soft like wax and the heart turns into molten lava.

She spotted someone and wondered! Mrs. Shobhana Samarth in "Veer Kunal," a Kishore Sahu picture.

MISS YESHODHA K. NEDUNGADI (Palghat)

What, according to you, is the exact meaning of "wealth" as applied to the film industry ?

It is illegitimate profits made by some illegitimate people through some illegitimate methods out of numerous legitimate fools.

What is glamour ? Is it a manufactured and bottled product that can be served in doses ?

It is a translucent film created by clever publicity to cover the retina of the onlooker. Remember that the birth-place of glamour is in the eyes of the onlookers and not in the object of admiration.

S. V. S. RAO (Ellore)

My honest opinion of you is that you are a school-boy at heart. You can never be serious.

Not exactly a school-boy. Please promote me to a college status, because I can always appreciate a girl or two at the right age and with the right looks, which is something you cannot strictly expect from a school-boy.

S. B. KABRA (Gujranwala)

Who is the best dancer among Nargis, Mehtab, Naseem and Begum Para ?

They don't seem to bother about their feet unless to drag them from the car to the set. But some of them keep their eyes moving to the rhythm of life and Mehtab is about the best in this dance of glances and shafts.

What is the popular hobby among our film stars these days ?

Marrying. Almost everyday we hear of the cast-off of yesterday becoming a bride of today and promising to be a divorcee of tomorrow. That is the new game they play to achieve the communal unity of India.

What is your pay ?

Abuse, unpopularity and notoriety—all in a generous measure by the charitable people of our industry.

BHUPENDRA SINGH (Gujranwala)

What is a sin ?

Entering a lady's cloak-room absent-mindedly. What you see inside is hell where all sinners are ultimately supposed to go. That is evidently the definition under man-made laws.

Please name some stars who are interested in pen-friendship ?

Those steeped in glamour don't believe in the cold and black ink of platonic emotions. They need a romantic rainbow with all its delicate hues.

SHAFQAT ULLAH (Allahabad)

What has been the crowning achievement of your life ?

Earning the cordial dislike of 60,000 people in the Indian film industry.

Can you cure love-sickness ?

It is an infectious disease and though I have been vaccinated several times, I am likely to get a mild attack if the germ is strong. I am sorry, I can't risk myself under such circumstances.

MISS BABY NAVGAONKAR (Sholapur)

Which would you recommend to a young lady: To become a good wife, to become an actress or to become a social worker?

Even a good woman very often makes a bad wife. There is something in the profession of wifehood which takes the natural goodness out of a woman. There is no sense in burying a good woman in the sepulchral stillness of a married life. If a woman is worth something as a wife, she is worth a lot more to herself as an individual. To make her an actress is to condemn her to a short lived life of synthetic art. Social work is often a good cloak to cover sins which are missed at home and fished out in social circles. I would commend a woman to take life as it comes without any professional goal in view. She can always do some honest work and if she meets a man and feels like him, nothing in the world should stop her from getting her heart's desire. Living by natural instincts is the only way to live a life, be it as a wife, as an actress or even as a so-called social worker.

C. B. JAYA RAO (Santhemarahalli)

If you were Vishvamitra in a dense forest, would you have allowed yourself to be seduced by Shantaram's ugly and repulsive 'Menaka', about 300 pounds in weight.

You cannot insult me like this by condemning me to the sack-cloth and ashes and a beard in addition and disturbing my meditation to open my romantic eyes on a duckling three feet above the ground. Next time you want me to play like that, see that you find something worthy of my taste.

H. V. N. RAO (Anantapur)

A lady of 58 years, whom I know, recently married a 65 year old man. When asked why, she replied, "for the fun of it.". Can you tell me what is the fun in it?

To the average woman, marriage is the crowning adventure. Mentally a woman is never too old for it and if she has missed it all her life, she won't mind being married on her funeral-pyre. Such is the grip on the Indian mind of this traditionally sanctified ceremony. Millions of marriages in the world are not productive and yet the woman has been told through ages, by the professional priests wearing international head-gears, that marriage is her supreme destiny. Only by this teaching, man has been able to keep the woman at home, as a mere slave of his brutal passions and a maid of all jobs. There will be no honeymoon for this 58 year old bride but she will still get a pseudo-thrill out of her marital tie by a process of self-hypnosis on the traditional lines. Marriage is not so much a physical thrill as it is an emotional necessity. It is the mind that aches for it and not the body which often goes to pieces after the very first motherhood. What therefore looks funny to us may be a very much emotionally-satisfying affair to the two grave-diggers to whom you refer. Perhaps they will get more thrill out of it because no physical exchange is promised nor given.

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C. M. PRABHAKAR VICTOR (Bangalore)

Which is the best time to read your mag : Between 6 a.m. and 6 p.m. or 6 p.m. to 6 a.m. ?

If you are a married man of some standing, "filmindia" is a good escape when you return home from the office and when the old lady wants to be stupidly inquisitive about useless things. If you are a bachelor, or better still an unmarried man, you can indulge in some escapism by taking "filmindia" to bed and flying into dreams of glamour. If you are a widower, with the fragrance of your departed wife clinging to your body, you should carry "filmindia" in trains, buses and trams to escape being accused of outraging the modesty of respectable ladies. If you are a school-boy shivering on the frontiers of self-realisation, "filmindia" is most essential to prevent your acquiring the pernicious smoking habit, seeing that you can't concentrate on your studies. If you are an old man beyond the climacteric limits, living on the vitamins of memory, "filmindia" is unavoidably necessary to maintain the glandular secretions, at least to revive the ghost of manhood. Choose your own time according to the bent of your spinal cord.

Are you a professional gambler ?

I have been under that delusion for the last twenty years but the balance sheet proves that at best I am a clumsy amateur.

R. S. TANDON (Cawnpore)

If Veena could be less serious and camera-conscious, don't you think she would be marvellous ?

I don't think much of her being marvellous but she would be lot more useful that way as an artiste on the screen. Just at present she is like a walking block of wood with occasional animation.

C. D. MAHADEVAN (Timulgherry)

In the event of national leaders not succeeding to solve the present political deadlock in the country, why don't our film artistes, who are equally popular, join together to do so ?

Film stars don't care for anything so earthly as politics and patriotism. They don't live on any land because they are always in heavens. They have therefore no country of their own with any political problem to solve. Their only problem is what their mirror reflects.

ANAND PRAKASH AGARWAL (Aligarh)

Persuaded by a couple of friends, I went to see a Russian picture, but believe me it was one long boredom. Shall we have to see these pictures in future ?

If you are bored, you don't have to see any pictures, least of all the Russian. I don't expect Russian pictures to be very bright and entertaining as they are impregnated with purpose, both political and ambitious.

Ch. MOHAN RAO (Ghorpuri).

I hear that some of our film directors are cats who see better in the night ?

Do you mean prowlers who go sipping milk at night ?

S. A. IMAM (Patna)

Suppose I send some sweet kisses impressed on chocolates to Nargis, will she relish them ?

Don't poison good chocolates with dangerous bacteria. Our stars are not so starved as to need mail-order kisses.

MISS SHEILA TIRKANAAD (Mangalore)

Do you think a girl of fifteen should read "filmindia"?

It is a good age to begin a life-long course of "filmindia". After the first issue she will be seventeen, after the second nineteen and after the third twenty-one. And that is where she would like to stay even after reading "filmindia" for twenty years more.

K. RAO (Hyderabad)

When a friend of mine asked for an autograph of Mr. V. Shantaram, he did not receive it. But when he assumed the role of a 'miss' temporarily, he at once got a first class autographed photo of the great director. What do you think of it ?

There is nothing to think. Shantaram still seems to be on the search.

NARAYAN RAO MOPURI (Poona)

A picture without Yakub is rarely seen. Typed in the same role in every picture, do the producers think that people like to see him, however good an actor he may be ?

Our producers do not think, but by their erratic acts they set the spectators thinking. Yakub is becoming a headache these days by playing too often the only role he can play. If our producers

No more sparkle ! There is now a cradle in her eyes and the reason is in her arms. Nur Jehan looks this way in "Zeenat," an Eastern picture.

had brains, Bombay would have become the Hollywood of India.

K. PRAKASH PANCHHI (Lahore)

I am hopeless. Can I be cured ?

You have a better chance than some of our film producers, directors and artistes, who do not have even the honesty to admit their state of being hopeless. Improvement begins with self-realisation and you should take hope from today onwards.

C. K. N. RAJ (Bangalore)

Why do the Muslim artistes adopt Hindu names for screen purposes ?

Probably they have made up their mind to become citizens of Akhand Hindustan where there will be plenty to eat and enough to go round. Film stars need five good meals a day and they don't make a secret of their daily feed which you can see dripping from their bodies.

VIJAY KUMAR (Poona City)

You must understand that the Soviet Union stands for the salvation and not for the domination of mankind. If the Soviet films are exhibited in India, it is for the former purpose. If the 'Hindi' versions of the Soviet films will come out, then there will be less space for Tatas and Birlas of the Indian film world to make huge profits by producing vagabond and irrelevant films ? You are teased on their behalf, it seems.

I have nothing in common with the Tatas and Birlas of the Indian film world. I am first and last a critic and as such a friend of none. I am quite aware of the fact that Indian producers give us rotten films. But in my opinion, these rotten films are miles better than the best Russian films. because our films are Indian. That reason seems to be good enough in every field of human activity for the rest of the world, except in India where slavishness seems to have filtered into the very marrow of our bones. I have heard of a million stories about the Soviet Union standing for the salvation of mankind and not for its domination and exploitation. It is strange that a nation that stands for such salvation needs to be armed to the teeth and requires subterranean propagandists among other people of the world, with whom it has nothing in common. As an Indian. I am not in love with anything Russian, not even the Cossack belle but I am closely watching the 'salvation' which the Russians are imposing at present on the vanquished Germans and I pray that Indians don't have to be in the place of the Germans in the next ten years. People like you who like Russia so much, should not be living in India. Why don't you go to Moscow and find out for yourself what exact 'salvation' the rude Russians offer to you ? Come and tell me the story on your return, till that time your talk sounds like Double-Dutch to me.

R. B. GUPTA (Bombay)

Do our film stars (the female of the species especially) have a private life as distinct from studio life ? I have observed quite a few of them on the streets, at the race-course, in clubs etc. Wherever they are they seem to carry the studio atmosphere with them. Rouged, painted and plastered as if ready for a shooting, they seem to be for ever facing an invisible camera—every attitude a pose, every movement a theatrical gesture. I should be obliged to know if and when our stars live a normal, natural life ?

I wonder why people like you have to notice film stars with such a critical and jealous eye. I have seen numerous so-called society women with long and short noses, square and squint eyes, with and without chins, thin, short and fat, none of whom have the right to be within a mile of the powder-box, strutting snobbishly with uniformed officers interlocked in their arms. at all public places, with an inch-thick coating of rouge and paint on their faces at which even their own mothers must have sworn. If these women who don't need all this armament go about so gaudily decked, what is wrong with professional film artistes painting and dressing themselves suitably to maintain their glamour, which maintains them and their family? The film girl does this for a living which is a greater purpose than what the society vamp can claim.

A. R. MERCHANT (Bombay)

In an Urdu advertisement of "Humayun", Mehboob styles himself as the 'Director-e-Azam'. What do you think of the stunt ?

It is just a stunt though not so imposing as its parallel in the field of politics. The trouble is

Nalini Jayawant will be on the screen after a long time in "Phir Bhi Apna Hai", a Venus production.

with Mehboob claiming the only distinction available to Muslims, what will Kardar do ?

M. A. NARCHALL (Delhi)

Is the Filmistan show over with "C. C. R. Nav Jawan"?

Far from it. Anything that Rai Bahadur Chuni Lall manages doesn't collapse so quickly. They will be giving a picture directed by Nitin Bose very shortly. In the meanwhile, S. Mukherjee has already conceived something and has gone into a long labour over it.

INDRA SEN (Poona)

What gives you more money : The "filmindia" magazine or the horse ?

The horse eats a part of the magazine every month and thus cracks a bigger joke than all the jokes I give. A brute, after all !

MISS LEELA V. KRIPALANI (Karachi)

You have made quite a lot of money, achieved much fame (or notoriety if you like) but have you secured real peace of mind ?

I have been giving bits of my mind to so many for years that now I have no mind left at all to be in peace or in torment. I have become a freak —a man without a mind. Believe it or not.

MISS NELON PURMASIR (Durban)

What was the first talking picture made in India and who produced it ?

"Alam Ara" was the first Hindustani talkie produced by the Imperial Film Company and released on 14th March 1931 at the Majestic Cinema, Bombay.

K. V. NARASIMHAIAH (Bangalore)

Who is this guy Ajit Prasad, the future editor of "filmindia" ?

Not met him yet. Should be some guy to step into my outsized shoe. He seems to be destined to revive the legend of "Jack, the Giant-killer."

RAM G. MIRCHANDANI (Karachi)

Supposing Zabak meets you at a lonely spot in the moonlight, what would you do ?

I would commit suicide to save the moon from wasting her moonbeams which have always blessed the romantic union. I have seen enough of Zabak during daylight without calling in the aid of moonlight.

MISS SITA PARANJPE (Junnar)

Why does Para wear a far-away look in her photographs ?

With that simple-looking recordist Arora constantly dropping his saliva and spoiling the landscape nearby, Para has to look beyond towards the horizon searching for a little ship laden with hope to take her to the other shore. That look is the yearning of youth which says, "I am lonely in the midst of a crowd" (In spite of Protima's huge shadow falling on her !)

If marriage is an 'inferno', then what is love ?

It's the spark that often lights the inferno.

S. NANDUBARKER (Akola)

What part will Surendra Desai (Bulbul) take in Sadhona Bose's new picture, which she is herself producing ?

As a "ghost" producer, Bulbul will give the production play-back for Sadhona. It's an altogether new post in our industry—the play-back producer.

When do 'starlets' become 'stars' ?

When the little one carries big producers in her tiny hand-bag.

MISS SHANTA JOSHI (Poona)

Why does Snehaprabha do her hair in the western style ?

Perhaps as a concession to her Western friend.

Should a genius necessarily have erratic habits ?

Looks like the way Kishore Sahu married once, divorced once and married again and is still producing motion pictures.

Don't you think Khurshid has an innocent and pretty face ?

Ask Sardar Chandulal Shah.

Why has 'Judas' started praising the Information Films of India ?

Look at his unfortunate name.

What is the difference between fantasy and imagination ?

Fantasy is the bubble of imagination while imagination is a dream built on reality. Imagination is probable while fantasy is impossible.

H. B. NAZIR (Umerkhadi)

Why have you a weakness for Protima Das Gupta ?

I am suffering from Vitamin B. deficiency ?

Why have you a dislike for traditional customs ?

There is no novelty in them and in this short life, I don't believe in being bored. I prefer to be a rebel to try new ideas.

Can you name an eye-filling heroine of the Indian screen ?

Most of them are eye-fillers leaving no room for others. I have had one eye-opener and I am waiting for another.

S. RAMIAH (Matunga)

Doesn't Ranjana show blank eyes in "Vikramaditya"?

No. There was Vijoo in them. Probably she was following his direction too closely.

Is Ratnamala fit to be the heroine of costume pictures?

Our artistes are made of India rubber. They fit any picture except the costumes they wear.

How long will fatty Manorama remain on the screen ?

As long as the present dimensions of the silver screen remain in vogue. Our only hope of relief lies in the 16 m.m. film.

Would you like to be labelled mad ?

No objection if doing so covers all my faults and helps me to pursue my dangerous career.

MISS G. IBRAHIM (Lonavala)

Have you ever been fascinated by Ragini ?

Ever ? Never. What is there in her to fascinate a world-traveller ?

Is innocence a pleasant armour for a woman ?

An armour is used for defence. Women use innocence for attack.

Which is dearer to a woman's heart : Her vanity case or her mirror ?

Her face which needs both.

What happens to the youthful spectators when there is an excessive sex-appeal in a picture ?

They take dreams to bed and get up with a headache next morning.

A. R. SASHITAL (Mangalore)

Is Mohanlal Dave the only box-office story-writer ?

He is the box-office and neither a writer nor a story.

Why are many people nervous about meeting you ?

A matter of weak spines.

It is rumoured that you and Chandulal Shah have again become friends ?

It's a rumour.

P. K. SITARAM (Hubli)

Why do you usually give an impression of blowing your own trumpet in "filmindia"?

Because there is a crowd with long ears ready to hear.

How narrow is the boundary between vice and virtue ?

There is a wide world of thought between the two. While killing a single man becomes murder, bombing millions for democracy remains a virtue. Vice and virtue are relative terms and change their meaning according to age and circumstances.

Is Bharati Devi a great artiste ?

If she is, I have been blind.

Some feel that "youth" is beauty", others that "beauty is youth"? What is your view ?

While beauty is always beautiful whether in young or old, youth is not always beautiful. I have seen youth which should not have been born, leave alone the question of being beautiful.

Give some sympathy to that little boy sandwiched between the human "barrels," Suraiyya and Shobhana, in "Urvashi," a spectacular production of Jayant Films.

MRS. RAMABAI JOGLEKAR (Satara)

Have you ever closed your eyes on a good-looking girl ?

When I first opened my eyes in this world, I saw a beautiful woman—my mother. Since then the members of her tribe have often forced me to close an eye in a momentary wink.

What is the idea in Nalini Jaywant changing her screen name to Mrs. Pankaj Desai ?

Don't we change an old shoe when it starts pinching the foot ?

Is it good to be thick-skinned in life ?

Thick skin is a good all-weather protection in a world of inhuman human beings. It guarantees good sleep.

B. K. SRIVASTAVA (Patna)

It is a well-known fact that one woman is always jealous of another. Does this apply in the case of men against men ?

Even dogs are found jealous and men are no better.

Which affords greater scope for entertainment : Crime or comedy ?

Crime is education, comedy is entertainment.

When you know about the scarcity of talent in the film industry, why do you criticise the majority of screen artistes ?

Criticism is an argument for art and not an excuse for commerce. If there is a scarcity, it is the funeral of the producers and not of the critic.

Is sex more essential than a good story for a successful motion picture ?

Sex is the first story of the world and will remain the last. A better story than sex has yet to be told.

Why is Saigal still acting the romantic hero ?

Anything is good for our sex-starved men and our veiled women. At least his music has some romance which we can't say of others.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail". The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25|-, 2nd Prize Rs. 20|-, 3rd Prize Rs. 15|-, 4th Prize Rs. 10|-, and 6 consolation prizes of Rs. 5|- each. The names of the prize-winners will be announced every month in "filmindia", and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR AUGUST

1st Prize Rs. 25|- to Mrs. Rama Bai Joglekar (Satara); 2nd Prize Rs. 20|- to S. Ramiah (Matunga); 3rd Prize Rs. 15|- to C. M. Prabhakar Victor (Bangalore); 4th Prize Rs. 10|- to Miss G. Ibrahim (Lonavala); and 6 consolation prizes of Rs. 5|- each to S. Rawel (Patna); S. V. S. Rao (Ellore); Shafqat Ullah (Allahabad); Ch. Mohan Rao (Ghorpuri); S. Nandubarker (Akola); H. B. Nazir (Umerkhadi). Money Orders are being sent to all the prize winners.

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MUSIC DIVINE

By S. K. Kale

Time stopped and the world went mad when the divine melody from Lord Krishna's magic flute filled the air. Gopis from far and near came running in response to the divine melody. This beautiful incident, traditionally sacred to the Indian mind, is revived on the screen in "LIFE OF SHRI KRISHNA BHAGWAN", a shalimar picture produced and directed by Mr. W. Z. Ahmed. The art direction of this picture is in the inimitable hands of Syed Qadri.

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PRISONER OF BEAUTY

By S. K. Kale

That great Rajput Emperor Prithviraj of Delhi loved Princess Sanyukta, the daughter of Raja Jayachand, so deeply that he often attended to the affairs of his State from the boudoirs of his charming wife. The romantic story of Prithviraj Chauhan who carried away his beautiful bride-to-be from the open court of Raja Jayachand is most thrillingly revived on the screen in "PRITHVIRAJ SANYUKTA", the historical pageant produced by Shalimar Pictures and directed by Najam Naqvi.

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★ **PREM ADIB**

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INDIA FILM CIRCUIT,

LAMINGTON ROAD, BOMBAY—4.

Sardar Chandulal Condemns Government !

"Insulted Not Consulted", Says Rai Bahadur!

Film Control Scandal Exposed !

"If it is true that film quota licences granted by Government are sold in the black-market in Bombay while the film industry itself is starved of its legitimate requirements, then all I can say is that there must be something very rotten in the State of Denmark," remarked Sir Cowasji Jehangir, M.L.A., speaking at a dinner given by Rai Bahadur Chuni Lall, President of the Indian Motion Picture Producers' Association to local newspaper editors and Bombay representatives in the Central Legislative Assembly.

Sir Cowasji and the other guests present were astonished at the revelations made by the spokesmen of the Association, Sardar Chandulal Shah, Rai Bahadur Chuni Lall and Mr. Chhotubhai Desai.

The distribution of imported film under the control scheme, instituted by the Government of India, according to these leaders of the Indian motion picture industry, had stifled production, led to deterioration in the quality of Indian pictures, and was not only hampering expansion, but actually providing a positive menace to the very existence of the industry.

Recruit Masud Husain of Law College, Lahore, sends his "love" and affectionately reminds us about his being 22 and standing 5 feet 10 inches He can both, play Tennis and act.

BREAKING FAITH

It may be mentioned that when Government instituted film control, allocation to various producers was made on the basis of their average consumption during the three years preceding the war.

The industry willingly accepted that principle. Later, when it was found that administration of the control by an officer without experience of the industry was causing dissatisfaction, Government was urged

Rai Bahadur Chuni Lall, President of the Indian Motion Picture Producers' Association.

to set up an Advisory Committee, consisting of representatives of producers from the different areas.

After a series of meetings and discussions and assurances from Government, the representatives of the industry felt confident that their advice would be taken in the matter of distribution and agreed to serve on the Advisory Committee.

Trouble arose in 1944 when Government formulated its scheme for the distribution of the quotas for this year. The allotments were so meagre that most producers felt that it would be impossible for them to produce quality pictures with their allowance of raw film.

Sardar Chandulal Shah, ex-President of the Indian Motion Picture Producers' Association.

Out of a total picture-quota of 180 for the year Government proposed to give licences for 165 only, keeping 15 with themselves for emergency purposes.

A promise was given, however, that when the stock position improved, the full quota would be restored, and extra film would also be allotted to those producers of standing who had need of it.

"This promise," Rai Bahadur Chuni Lall declared, "was not kept." It came to our knowledge that certain ex-gratia licences had been granted without consulting us, and when we protested, an assurance was again given that such licences would be given only in exceptional cases.

"Subsequently, when the stock position improved, the cut in the quota was not restored. The films were stored until they became foggy and deteriorated. They were then released to the producers, who found it impossible to produce good pictures with them. When they asked for an extra quota to make up for the spoiled materials, they were told they could get additional quotas only against the next allocation. We thus had to work with less than our quota with the result that we could produce only pictures of poor quality.

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Between HEART BREAK and HAPPINESS
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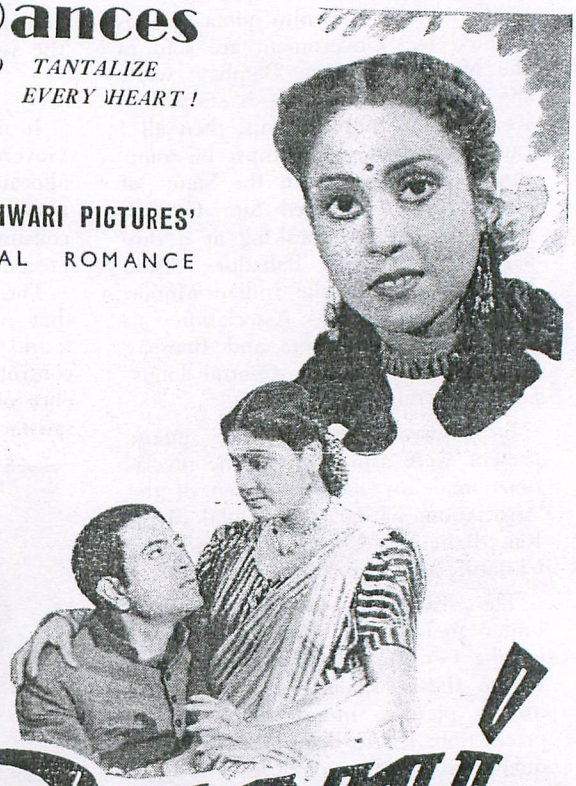

Ragni

PRODUCER:
J. N. MAHESHWARI

DIRECTOR:
S. MEHTA

MUSIC:
Pt. AMARNATH

STARRING:
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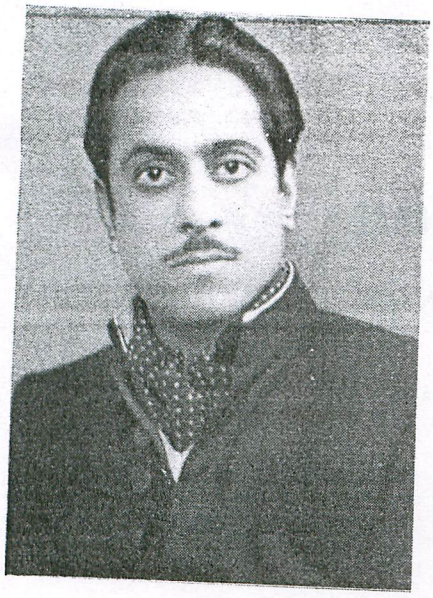

Recruit M. S. Mullick of 2 Brandreth Road, Lahore, is the leading actor of Lahore Open Air Theatre at 22 and with 68 inches to back him. He is sure he will do well in our closed "pig-styes" which we modestly call studios.

CREATING BLACK MARKET

"On top of this, we again heard that ex-gratia licences were being granted to persons who had no experience in the industry, nor any claim to be treated as producers.

"No fewer than thirty-five licences, in addition to the fifteen which had been kept in reserve, were granted to such individuals. All this was done without consulting the Advisory Committee, and behind its back. When we protested we were told that the whole matter as well as the grant of these licences were being reviewed, but again nothing whatever was done.

"In the face of such treatment the members of the Committee, at least those from Western India and Northern India, were forced to send in their resignations. Within twenty-four hours the resignations were accepted. The authorities did not even care to inquire from us why we had resigned.

"Now what of these new licences?" asked Rai Bahadur Chunilal. "We all know, and Government also should know, that we cannot produce more than 170 pictures a year. We have not got the studio space or artistes for a bigger outturn. Now the licences granted exceed 200.

"What happens to the extra licences? They are sold to the highest bidder in the black market," declared the Rai Bahadur and continued.

"A high Government of India official, whom I recently met, told me that the Film Advisory Committee was set up, not to be consulted, but to be insulted!"

Sardar Chandulal Shah was even more downright in his criticism of the Film Control organization. "While we are offering every form of co-operation to Government, they are doing everything to kill us," he said, "we have been allowed a maximum of 40,000 feet for a picture. In America they use a million feet of film to make a good picture. How can we produce good pictures within such a miserable quota?

In a role which she can play to perfection Durga Khote comes to the screen again in "Veer Kunal", a Kishore-Sahu production.

"Government had promised to restore the 25 per cent. cut which we had voluntarily accepted. Instead of fulfilling that promise, they are now giving licences to outsiders. There are already a hundred pictures awaiting exhibition. As things are, more than 140 pictures a year cannot be exhibited. We have already got two years stock. When the depression sets in, what will happen to all the producers?

LICENCES FOR MONEY?

"When the control order was issued Government asked us to produce something like forty instructional films. At great sacrifice to ourselves we produced films of this kind each costing from Rs. 6 to 7 lakhs. Those who made these sacrifices are now left in the lurch while persons outside the industry are being given licences and film to which they have no claim.

"These licences are going directly into the black market where they are sold. Is not Government responsible for creating a black market in this article? I doubt whether these licences are obtained by fair means. Licences are granted in such a manner as to suggest that they are obtained by favour or money. Those who get them are not in a position to produce pictures. They are out to profiteer. Why should such a state of affairs be tolerated?"

Sir Cowasji Jehangir said that if the facts disclosed were true, the industry could count upon wholehearted support from the public and the legislature.

Recruit Hari Chand Wadhwa of 134, Anarkali, Lahore, wants "to glitter like gold and shine like a star" if given a chance. He is 24 and five and seven. Wonder whether our producers can handle all that gold.

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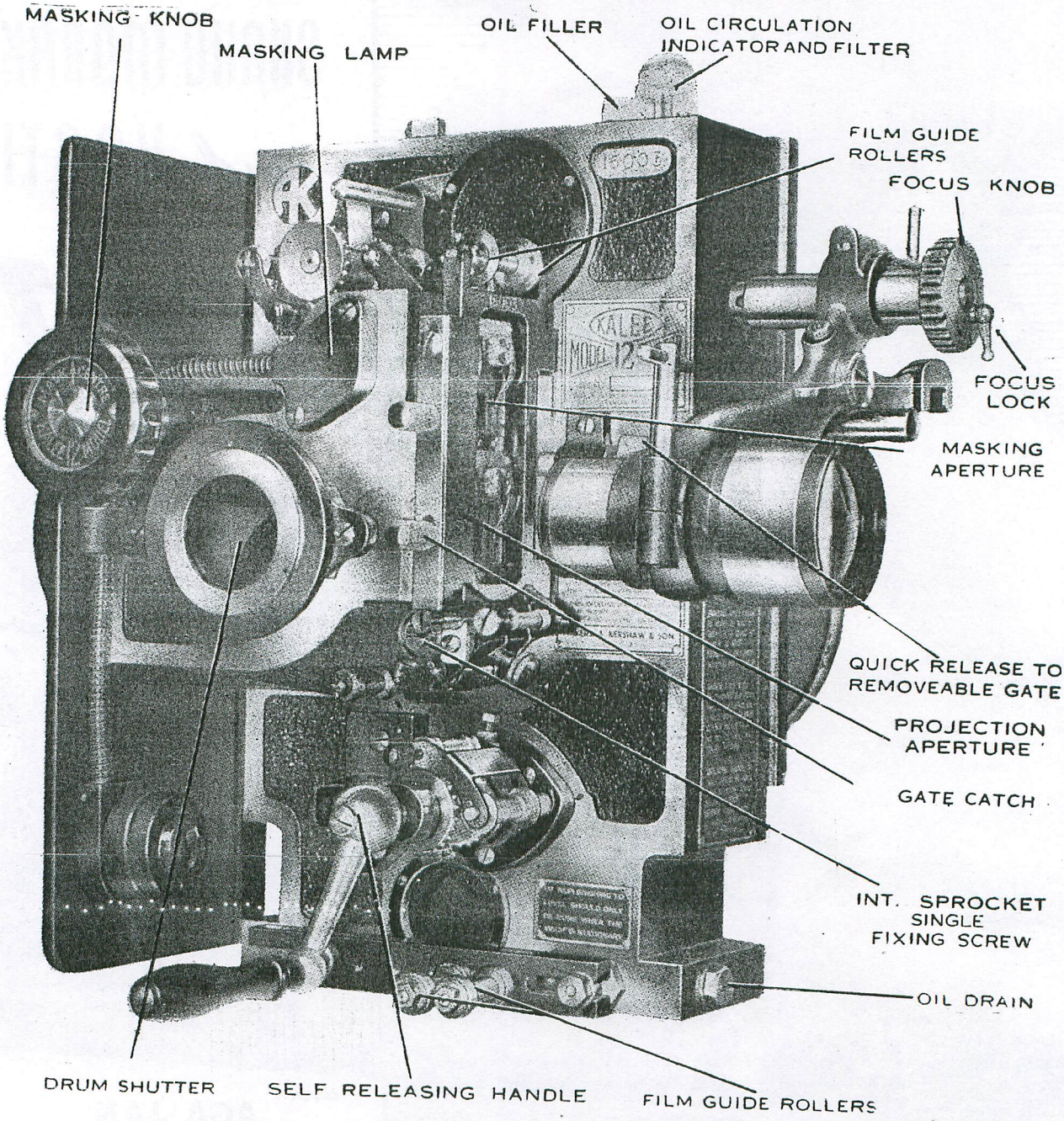

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OUR REVIEW

Propaganda Thriller Entertains !

"Panna" Presents Anti-Jap Story !

Of the recent pictures produced by Navyug Chitrapat, ironically enough, "Panna", a propaganda picture scores in all-round production values. The fact that it is an Anti-Jap thriller does not compromise its entertainment value and though there is nothing much to write home about, "Panna" is still likely to prove a popular choice for the masses.

In theme, the picture glorifies the daughter of a prostitute, who refuses to pursue her inheritance and decides to earn her livelihood by singing and dancing. Her youth, however, attracts the sex-spongers of the city and in struggling against the violent persecutions of a pimp, Panna kills the man in self-defence. The law spares her life imprisonment. There she meets Azad, a political detenu and is fascinated by his patriotic ideals.

Very soon, the Japs take the Andamans and Azad is mercilessly murdered in the presence of Panna. With the help of her natural wiles and beauty, Panna manages to escape from the island and is later on picked up by a British ship.

On board the ship, she meets Hiravati, a professional dancer, doing espionage for the Japs. After several comic and jealous interludes and by the time they arrive at Calcutta, Panna manages to lock up Hira in the bathroom and without knowing her espionage activities, she assumes Hira's name as a cover for her record of murder.

PANNA

Producers : Navyug Chitrapat
Language : Hindustani.
Songs : Walli.
Sound : C. Modak.
Photography : Bal Dhavale.
Music : Late Amir Alli.
Cast : Geeta Nizami, Jairaj, David, Kusum Deshpande etc.
Released At : Krishna Cinema, Bombay.
Date of Release : 9th June 1945.

Director :
NAJAM NAQVI

In Calcutta she meets Shyam, a police inspector, to whom she introduces herself as Hira and ultimately persuades him to fall in love with her but not without bartering her own heart away. The original Hira comes on the scene now and creates several complications. The thrills begin with the help of the Jap underground activities and the whole thing is stretched far and wide till the Japanese espionage agents are rounded up and Panna becomes a lifetime prisoner of a policeman's heart. It ends well.

Shanta Rin in "Zeenat", of Eastern Pictures.

The production values are tolerably good throughout, with nothing outstanding or with nothing much to commend.

The music of the picture is of the popular variety and as such, though familiar, does not fail to entertain.

The direction of Najam Naqvi is pretty smooth and contributes to the success of the entertainment.

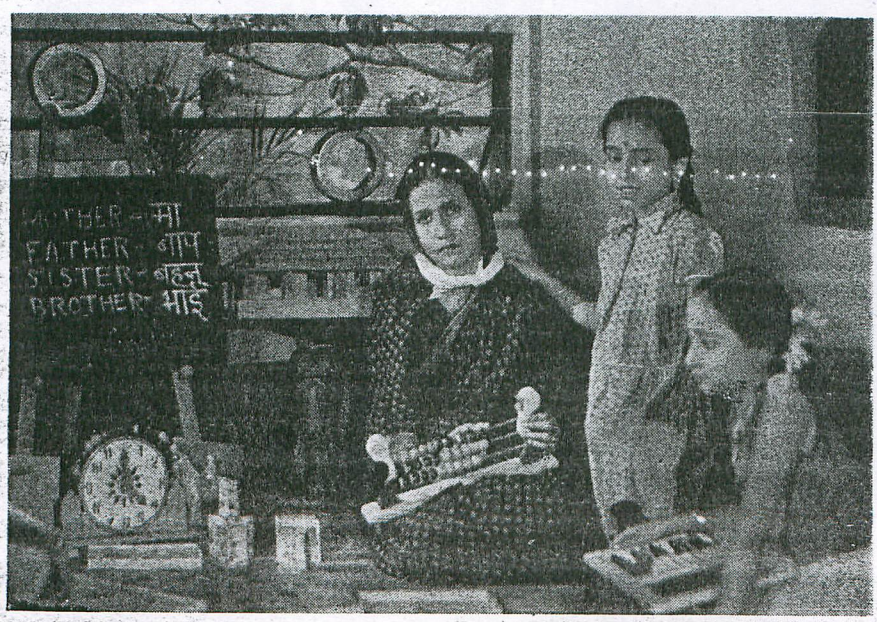
From the players, Geeta Nizami, obviously a new comer catches the eye, inspite of her maiden appearance. She seems to be quite talented and vivacious and though she has not much of a screen face she is bound to improve on her present performance.

Kusum Deshpande suited the role of the vamp, Hira, to a 't'. She did all that was asked of her and put in a little more by way of grace.

Jairaj in the role of Shyam, the Police Inspector, did not look so repulsive as usual and spoke the best in the picture.

David as the Jap agent had very little to do and being a Jew, he didn't care to deliver more than was needed.

On the whole, "Panna" is quite a good time-killer, if you don't have any objection to a few bogus Japs who look like Chinese.



Jamuna makes rather a sad school teacher in "Ghar," a Sunrise picture.

DURGA KHOTE—

This superb artiste, known for some excellent portrayals, will once again demand attention, inspite of those over-done eyebrows in "Veer Kunal", the spectacular production of Kishore Sahu. Kishore is, of course, the father, the mother and the son of the show.

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K. TULSHAN

Music :
KAMALDAS GUPTA
(of 'Jawab' fame)

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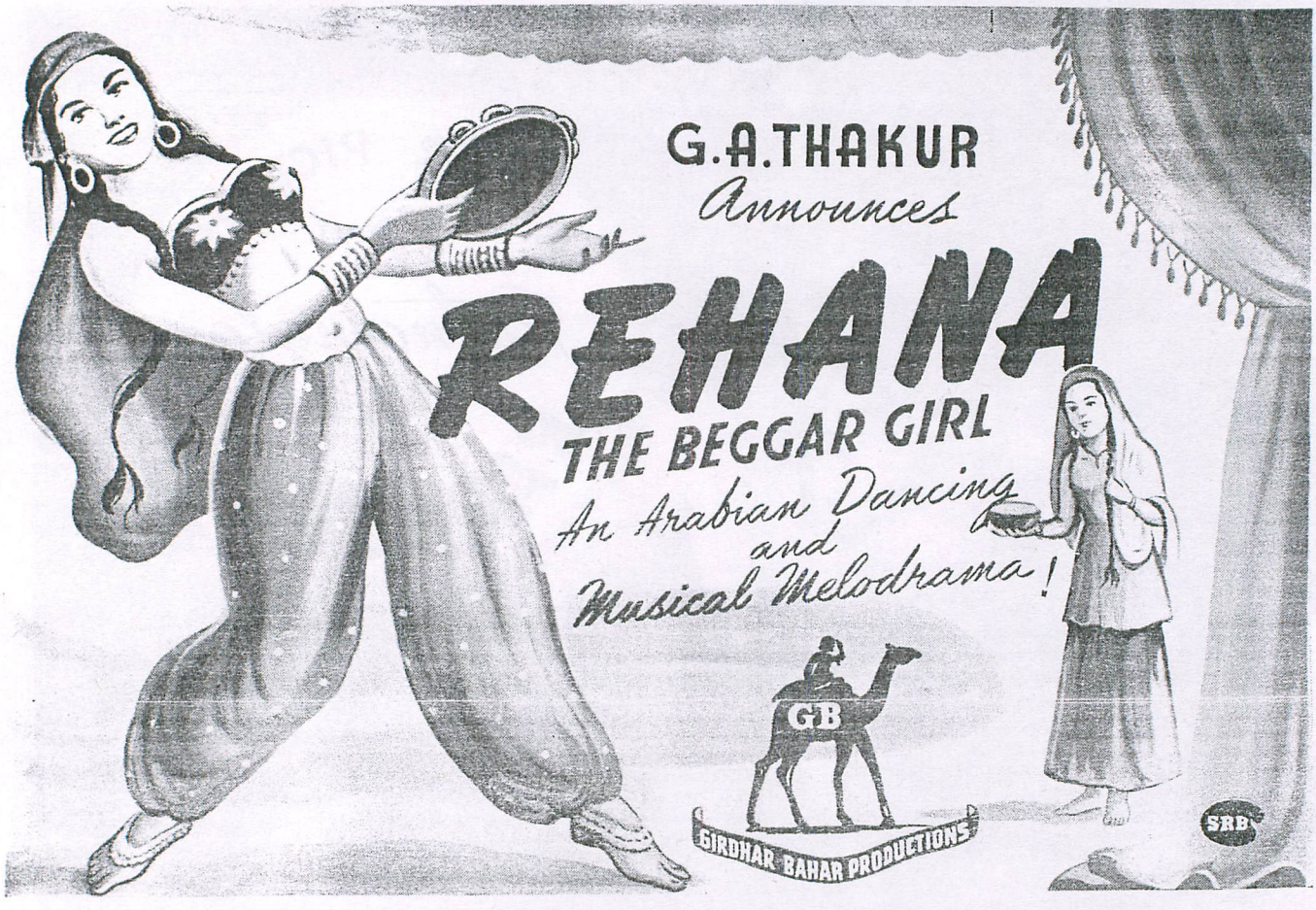

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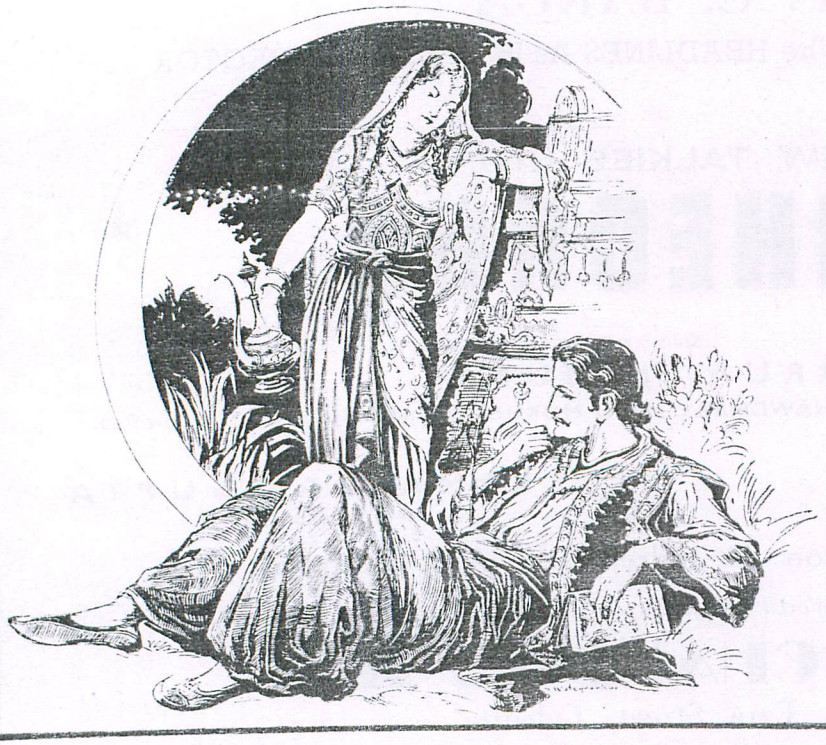

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with

A Galaxy of Stars!

Directed by

MOHAN SINHA

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so full of grace,
A hundred times one longs
to kiss its face;
And yet, the Potter of the World
unmakes,
This Master-piece of His,
and leaves no trace.

—OMAR KHAYYAM.

OUR REVIEW

"Vikramaditya" Becomes An Excellent Picture !

Baburao Pendharkar Gives Sterling Performance !

Vijay Bhatt Claims First Class Honours !

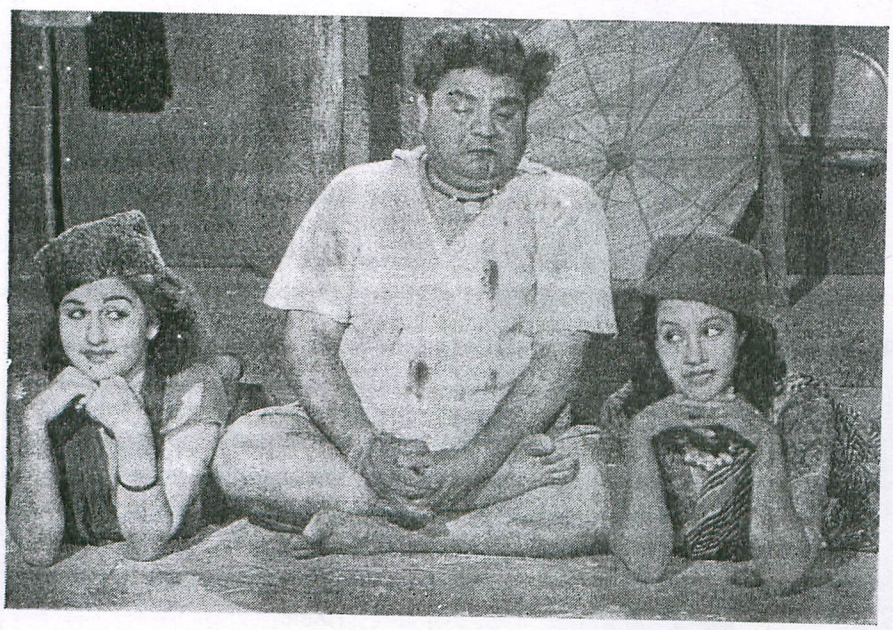
Vikramaditya has been a headache to historians through ages. No one can definitely say whether a king of that name ever lived, with all the superhuman virtues attributed to him by professional spinners of myths and legends. On the other hand, several historians of eminence identify him with Chandragupta II, who ruled India from 380 A.D. to 414 A.D. But this identification upsets the Hindu Samvat Calendar entirely, thereby giving other historians a chance to claim that a king like Vikramaditya did live and rule India somewhere about 57 B. C. The chronological records of this period of Indian history are so conflicting and incomplete that it is difficult to determine even the time during which Kalidas, the great poet, lived.

This historical confusion is made worse by legend-writers through ages by adding fancy stories to the slender history of Vikramaditya. Village bards and old women whose profession it is to pass on our folk-lore to the younger generation sitting by the hearth, have also contributed to this confusion by adding colour and quantity to the original stock of legends about Vikramaditya. The net result of all this doctoring has been that whatever Chandragupta II actually was, the Vikramaditya shadow hanging to his name has come to be looked upon as a beautiful legend dyed in the most fanciful colours.

VIKRAMADITYA.

Producers:	Prakash Pictures.
Language :	Hindi.
Storey-Sketch :	Prabhulal Dwivedi.
Screen play & Dialogues:	Pt. 'Girish'.
Music :	Shanker Rao Vyas.
Songs :	Ramesh Gupta & Roopdas.
Photography :	P. G. Kukde.
Audiography :	T. K. Dave.
Cast :	Prithviraj, Baburao Pendharkar, Ratnamala, Ranjana, Prem Adib, etc.
Released At :	Super Cinema, Bombay.
Date Of Release:	21st June 1945.

Director: : VIJAY BHATT



It is a problem for the good-natured Dixit. He doesn't know which way to turn in "Chhamia," a picture of Protima Das Gupta.

Recruit K. B. Bhatnagar, belonging to the office of the Advocate General Brightlands, Simla, wants to sell himself by weight of personality. He weighs one maund and 24 seers with 35 inches round the chest and 5 feet 8½ inches between the top and the toe. He wants to worship film art and kick off the clerical chair. He wants to know about the pay, the increments and the facilities, our film industry will provide. We suggest his writing to Khan Bahadur Taimur, Production Chief of Ranjit Film Co., Dadar, Bombay, for further particulars.

It is this historical confusion that has given a wide scope to the producers of "Vikramaditya" to add their contribution to the stock of legends already created by professional writers, village bards and coughing old women. It is, therefore, not surprising to see the famous incident, in which saint Ramdas was flogged by a sugarcane planter, during the reign of Shivaji and inspite of Ramdas being the spiritual preceptor of that great warrior, being suitably twisted and tagged on to Vikramaditya in the present picture. Many such incidents have been created in the motion picture presentation with a view to interest and entertain the masses in the contents of the story.

As history lets us down completely in the matter of identifying Vikramaditya, we cannot possibly prosecute any grievance against Prakash Pictures for distorting anything which probably did not exist. Under the circum-

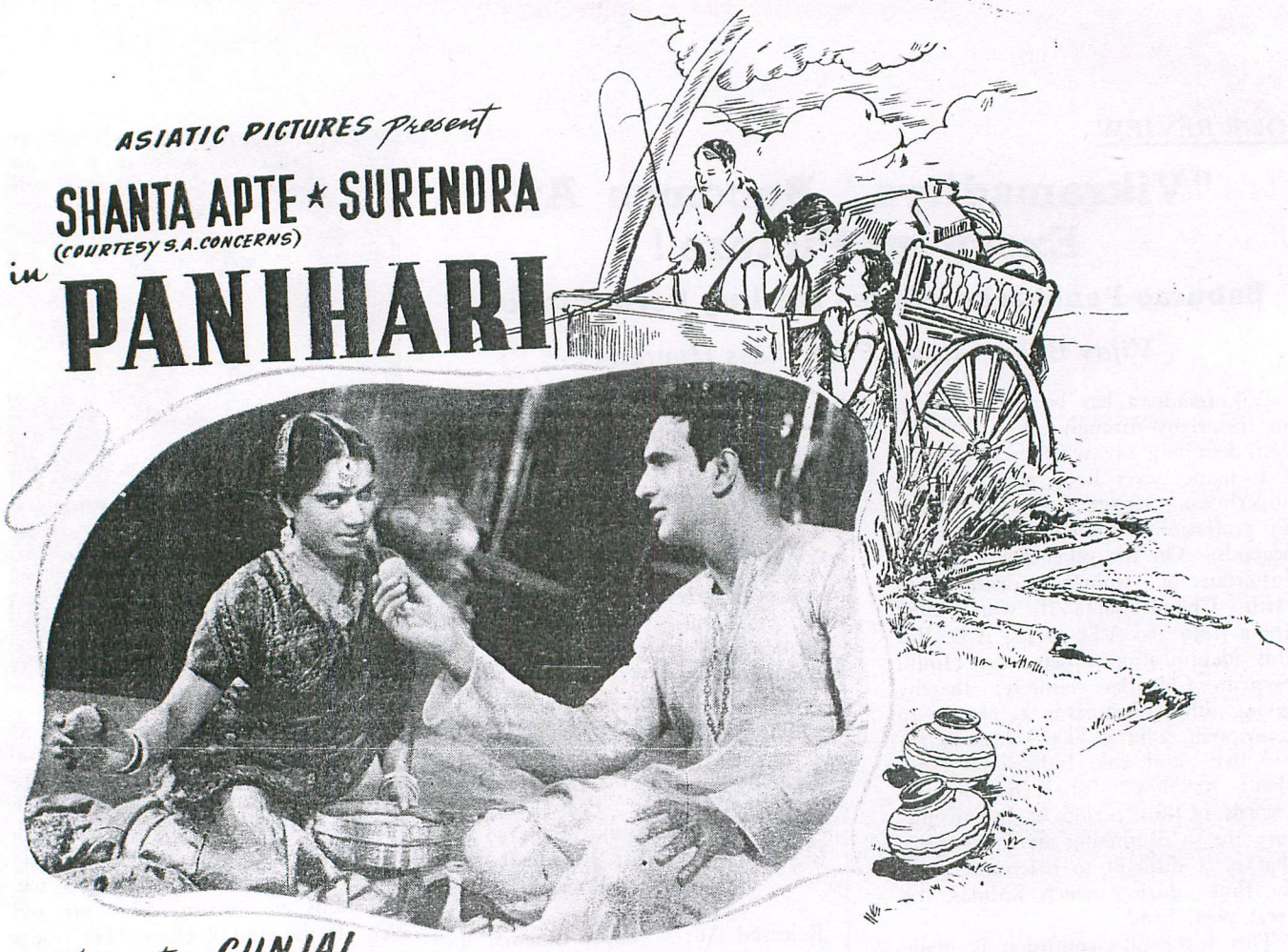
ASIATIC PICTURES Present

SHANTA APTE ★ SURENDRA

(COURTESY S.A. CONCERNS)

in

PANIHARI



Director GUNJAL

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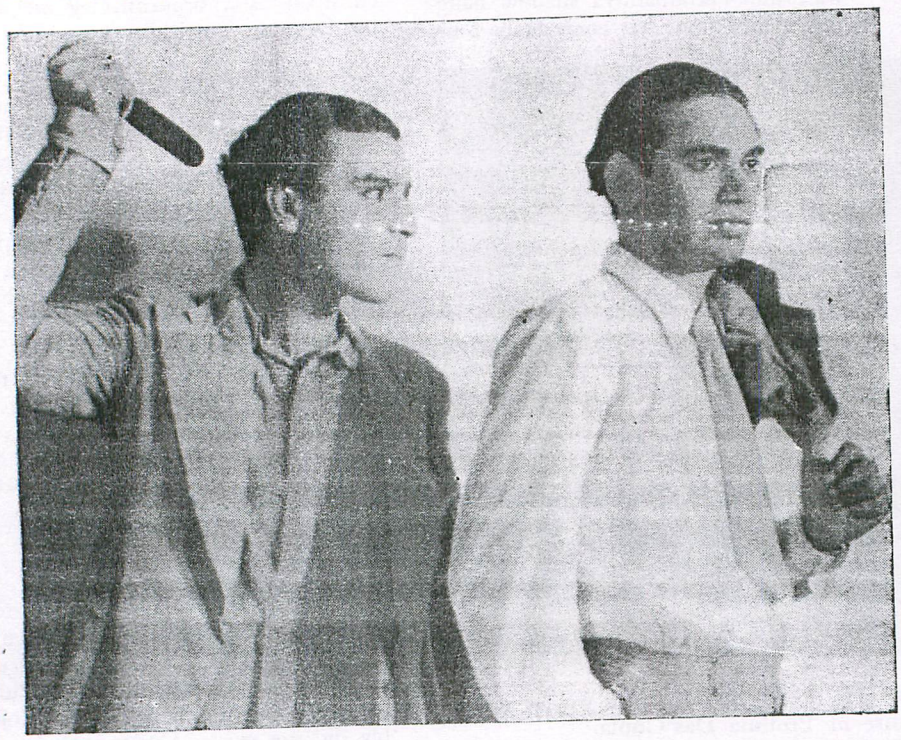

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K. NARAYAN RAO

ASSISTANT DIRECTOR :
S. P. DIXIT

PRODUCED & DIRECTED BY
R. SHIVRAJ

★

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stances, it is probably safe to pursue the legendary notions about this royal paragon and proceed to enjoy the entertainment given by the producers.

ROYAL ROMANCE

The story of the picture is simple enough, because the virtuous usually do not have a long story to tell. Vikramaditya ruled in Avanti like a good and virtuous king and extended his patronage to all arts and sciences. When the story opens, we see Shrilekha, a Princess of Kashmir, escaping from the captivity of Shakraj, an invader. The Princess meets Kalidas, a wandering poet then, and both proceed to take the protection of King Vikramaditya.

Very soon Kalidas becomes the poet laureate of the court and the princess begins to breathe out sighs of love for the King. In Vaitalbhat, the chief minister of the King, an opposition to this budding romance is provided. Vaital who has stern and inflexible ideas of kingly duties, looks disapprovingly at the romance between Vikramaditya and Shrilekha.

The usual sequences now follow till the king leaves the state incognito to fulfil a promise given to a poor old woman and Shrilekha is poisoned by Vaital but subsequently saved by Dhanvantri. In the interlude Shakraj marches on Avanti, just when Vaital is in captivity with the suspicion of spiriting away the king hanging over his head. After a little suspense, Vikramaditya returns, fights the invader, rescues the father of Shrilekha and claims the princess as his consort with the approval of Vaital.

There ends the story of a legendary king of ancient India, who still inspires us with the numerous stories of chivalry and virtue woven round his memory, outside the pages of history.

KANU'S 'TREASURE HOUSE

As a motion picture, 'Vikramaditya' has an interesting story with plenty of human appeal and with a pretty well-worked out screen continuity. Though the screen version is vindictively called Hindi, the language of the dialogues is popular and easy enough to be understood by all and is often punctuated by simple words from the Urdu language. This punctuation is particularly noticeable in some of the songs in the picture which are otherwise written in high-flown jaw-breaking Hindi making little sense and creating hardly any emotion. In fact the songs are composed in such obsolete words that they cease to be both poetry and music.

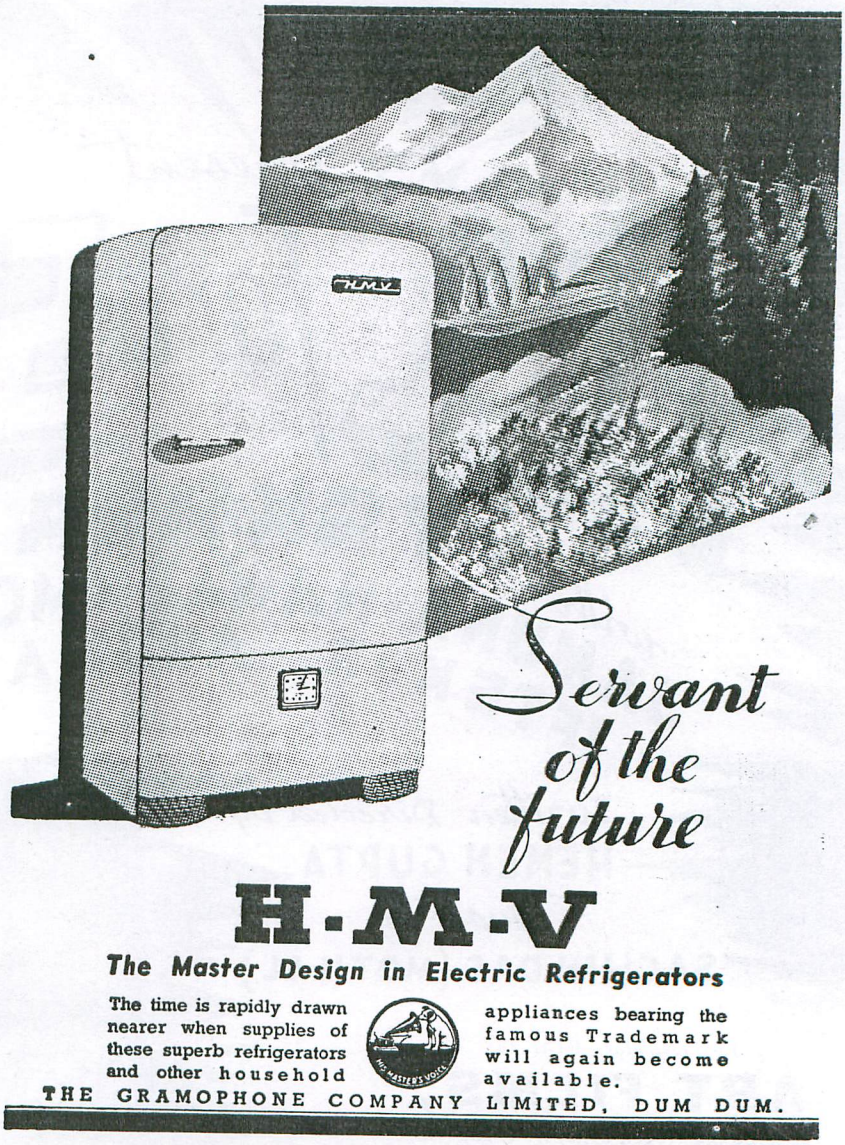
The music of the picture, however, is in keeping with the spirit of the times, being dignified and tuned to the mood of the situations. It is a pity that all the ghost singers did not render the songs as musically as they should have been. None of the songs. however, is likely to climb up to the lips of the masses.

In the sets of the picture, Kanu Desai has given a choice treasure house of art. The sets are beautiful and are shot with a restraint, which suggests a sensible approach to motion picture art.

The costumes are a bit fancy but are beautiful nevertheless.

Sound and photography are mediocre.

The outstanding feature of the production is the surprisingly improved direction of Vijay Bhatt. With "Vikramaditya", little Vijoo competes for first class honours among the directors of our industry. For the first time, Vijoo can be suspected of intelligence which he shows in the careful and yet sufficiently imaginative shot-takings of the picture. The picture needs some more close cutting, particularly of the war scenes. If we forget the minor crude corners which have been left unrounded, Vijoo's motion picture craft in "Vikramaditya", gives him a new personality, which was missing in "Bharat Milap" and "Ram Rajya." In addition to the technical imagination sur-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prisingly shown by Vijoo, he reveals an unexpected intelligence in directing the emotional contents of the story pretty cleverly. If Vijoo doesn't lose his head with the bogus gold medals,

Look out! Nalini looks a formidable proposition in "Phir Bhi Apna Hai," a Venus picture.

which are going to be showered on him, we are afraid, the Indian film industry must count him as one more first class director. We hope that as a privileged concession to "filmindia," Vijoo will not make a fool of himself by running to gold-medal meetings and will cultivate an exclusive dignity which lends a new personality to a first class director.

IMAGINE, PREM ADIB!

From the players, the veteran Baburao Pendharkar mows down one and all of his colleagues with a subtle artistry, at once skilled and polished. In the role of Vaitalbhat, Baburao expresses more with his eyes than all the people put together with all their limbs together. The only flaw we could find in his portrayal was the diction of his dialogue which strangely reminds one of Maharashtra. We excuse him for the little mannerism of the first-finger-play, describing it as a concession to the melodramatic instinct in the masses. And yet after all done and said, Baburao once again reminds us of the olden days when he played character roles with inimitable artistry.

The surprise packet of the picture is provided by Prem Adib in the role of Kalidas. Excepting when he wears the funny looking turban—by the way all the turbans are funny and it would be worth finding out how one of them looks on the head of Kanu Desai—Prem Adib looks a pretty convincing poet and carries himself about with the necessary dignity of one and with the necessary ecstasy of a romancist at that.

Prithviraj looks a king at hundred yards and above the neck. Below the neck he seems to have developed female breasts and royal buttocks, probably due to some pituitary and thyroid disturbances. It is a pity that the only kingly figure we had on the screen should be turning 'female' so fast. If Prithviraj progresses at this rate, we shall soon have a 'queen' on the screen and a huge one at that. We suggest his cutting off his meat, eating fruit and vegetables, cutting out sugar and starches and walking at least five miles a day. That will make Prithviraj more kingly than ever before. With this treatment even Homi Netarwalla can look a prince of royal blood.

Of the two girls, Ratnamala and Ranjana, not one is good enough. In the role of Shrilekha, Ratnamala looked anything but a princess. She has an aged face, a lurking double chin with motherhood writ large over her. She speaks the dialogue through the nose and makes the Hindustani language sound both nasal and Maharashtrian. It is difficult to glamourise a woman like this, more so when she gives ridiculous juvenile actions in direct contradiction of her portly figure.

The other girl, Ranjana, had once made a favourable impression on us in "Ram Rajya" but that was in a well-arranged midshot. In the active role of Madhavi, she gives a good dance in the temple set but spoils it by very transparent and silly expressions. Ranjana seems to be having glassy eyes, the way we find them incapable of registering any emotions. Her dialogue diction is very faulty. All that this girl has got is some natural grace which she uses in every movement.

The rest in the picture hardly do anything. Our criticism however cannot be concluded without commenting on the mental disorder of the person who originally suggested that Shakraj and his soldiers should have typical bogus noses constructed with the help of nose-putties. If anyone deserves a gold medal, this man does for his congenital idiocy.

In conclusion, "Vikramaditya" is a picture everyone must see, be it for art, spectacle, good story, historical grandeur or for the surprisingly good direction of Vijoo Bhatt.

Little Jagirdar acts a big Moghul in "Bairam Khan," a production of Standard Pictures.

Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SPECTACULAR STUPIDITY

"This is the way our immortal love stories are so rudely being distorted. The tears on "Shakuntala's" sketchy presentation were not yet dried up when 'Shirin Farhad' gave yet another blow—heavier than the former.

"In these days of struggle between the rich and the poor, the great love story of 'Shirin Farhad' could have served still greater purpose besides unfolding on the screen the most pathetic tragedy of all times and a heart-rending emotional drama of human love. But its depiction required skill, imagination and intelligence and unfortunately these things are rare in our film industry.

"The whole show looks like a skeleton—that too, broken—bereft of all that poetic atmosphere, romantic customs of people, colourful life of "Mai Khana" with its traditional "Saqi" and "Sharab-o-Shahid" and the gay life of "Caravan Sarais" which old Persia is still renowned for.

"Stupidities we generally find on the screen but never before such a spectacular stupidity was exhibited. Thanks to Dalsukh M. Pancholi."

BOMBAY. **Ikhlas Mustafa Khan.**

DARING DARLINGS

"I very much liked your candid remarks under the heading "Our Darling Producers" in May issue of "filmindia". If I am not wrong this is the first time that you have devoted a full column showing the achievements of these daring darlings. So far your criticism was mainly directed against amateur male directors and the 'darlings' were merely left out perhaps on account of their sex.

"Encouraged by your reviews against the 'male' directors these 'fairies' went on increasing and now were just becoming unbearable. The main weakness in the women-producers is perhaps their undue favouritism and unsound judgment. B. T. would not have produced pictures like "Anjan", "Hamari Baat", "Char Ankhen" and "Jwar Bhata" had Devika Rani (the so-called first lady of our screen) not favoured Amiya Chakarbarti and Jairaj.

"It is indeed a pity that Devika Rani, once a successful producer, should stoop to the absurdity of selecting Amiya for almost every picture. The fate of Ratanbai, Naseem, Leela Chitnis, and Kamlabai Mangalorekar is known to every one and we will shortly see what is in store for Protima and Mehtab. Haven't we had enough of them? With all of them withered and their technique too old they had better quit the film industry thereby giving chances to new comers and some comfort to their audience. We have yet to see whether they will surrender amicably or else they shall be made to do so."

Kailash Nath Kapur.

NEW DELHI.

Recruit Hirendra Kumar of 13 Napier Town. 5 feet 8, he is just 21 and says he can act and sing without actually competing with Saigal.

Come and save Para. She is still too young for this sort of stuff which is seen in "Chhamia," a Protima Das Gupta entertainer.

HONEST BUSINESSMEN

"Last week I went with a friend of mine to see a picture to one of the theatres at Girgaum. We were standing in a queue waiting for our turn to take the tickets. When hardly a few tickets were issued, we were told that all the tickets were sold out. So we came out of the queue only to find some persons selling the tickets outside at a premium.

"This is not my first experience. This black-marketing of tickets goes on openly at practically every theatre in Bombay, even in the presence of the police and one can easily feel in this the hand of the theatre staff also. Sometime back some steps were taken and this practice was for a time checked. But it has restarted and is being carried on regularly and openly

causing terrible inconvenience to all cine-goers most of whom come from a long distance."

BOMBAY. **S. V. Bhalekar.**

NEVER !

"It is my experience, both in India and Africa, that ladies sitting in the rear rows generally become a prey to the staring and quick intermittent darting glances from the males of the front rows. And the disease spreads, during the show so much so, that many heads about-turn at the moment the lights are on. When will our people learn to respect our ladies by avoiding such vicious bad manners ?"

TANGA (T. T.) **D. M. Desai.**

OPTIMISM.

"Music has its charm only when it pleases. It should be light and have a soothing effect on the mind. The so-called music of persons like Ghulam Haider, Anil Biswas, etc. (exponents of stolen rhythm) is so loud and crude at times that one feels like shouting for ear-plugs. Don't you think music directors like Ghulam Haider should quit or give us something more pleasant and at the same time original in music ?"

LAHORE. **Joginder Singh.**

SECOND BEST

"Ullhas loved Noorjehan in 'Lal-Haveli' but Noorjehan didn't love Ullhas, so at the end Ullhas calls Noorjehan his sister. Similarly, M. Ismail, in 'Laila-Majnu', makes Laila his sister when he finds that he can't get her. So on in the recent picture, 'Preet' of Ram Daryani, Pahari Sanyal makes Snehprabha his sister for Nazir's (his friend) sake. The same point of sister-making I have seen in so many old, new and recent pictures.

"For how long shall we see this sister-making-system which has become so funny and so old ?"

ANDHERI. **Prem Parkash.**

EYE AND EAR DISEASES

"Our eyes will soon go blind and ears deaf if Hindi Pictures are stretched to run and complete Silver, Golden and Radium Jubilees. It will be better if all films (however appealing a picture may be) are run for a maximum of eight weeks only. Or. is the long run mainly due to want of new productions, I wonder ?

"In line with Indian theatres and contrary to its own general practice, the well-known "Metro" has belied its traditions by allowing "Bathing Beauty" to run for several weeks. I did not find anything special in the picture to warrant such a long run. Why not M. G. M. make it a principle not to run any picture for more than 2 weeks ?"

BOMBAY. **H. S. Narayan.**

AGAIN GOVERNMENT ?

"The Black Market money is the order of the day with the exhibitors, due to scarcity of theatres. Some of the distributors, who have made fortunes in this war are paying Black Market money lavishly to get their pictures released. Not only that but they indulge in feeding the pictures with a view to celebrate the 'Jubilee' week. This Black Market has affected the industry to a greater extent. 94 pictures have not seen the light of the day and are lying in the tins. Why not start a crusade against these social criminals, who indulge in Black Market by forcing the Government to put a control by fixing up a maximum run of 10 weeks on the pictures ?"

KARACHI. **T. K. Advani.**

CRY IN WILDERNESS !

"Before the release of a new picture, it has become a practice among the producers to give front-page advertisements in the local

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Director : **V. M. VYAS**

Author : **M. G. DAVE**

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N. JAYANTILAL & CO.

C/o. Advance Film Exchange—Bombay 4.

Though Veena's face seems to be ageing fast, she is still presentable in "Pehli Nazar," a Muslim social story of Mazhar Khan.

papers with excellent, attractive and literary wording describing the coming picture as the best of the year or as the best ever produced. In case of worthy pictures, this will not do much harm. These exaggerating advertisements are highly objectionable in the case of stupid and shabby pictures. These producers, in order to achieve their selfish aims, are doing a great disservice to a growing industry. Misguided by newspaper publicity, I had recently the misfortune to see a hopeless and dirty picture. When I returned from the theatre. I was in a very depressed state of mind and, for a moment, inspite of my optimistic outlook on life, I even thought of committing suicide. It is high time for our producers to realise that they have a moral duty towards the public. I earnestly appeal to such producers and directors not to misguide and dupe the public by giving undue publicity to awkard and thoroughly unworthy pictures."

BOMBAY. **N. Mihiran.**

MACHINE MADE

"When one sees a well-advertised and highly boosted picture, he finds that he has been cheated, and his honest and hard-earned money robbed by film racketeers. He comes to know how the story would end, long before the plot begins to unfold. Most of the film-stories have the same theme, because film producers dare not try a new theme. Nor do they care to employ a new story-writer. Those few, the so-called well-known story-writers, are nothing but story-stealers. And therefore, we see so often on our silver screen, the stories of foreign pictures twisted and touched with crude sex-appeal to suit the fancy of the Indian masses.

"The same is the case with songs. Several "poets" seem to have a stock of favourite words, and by juggling and shuffling them (with a dash of बालम and साज़न, पिया and पपीहा here and there) they produce a thing which can appropriately be called a mechanical song. Perhaps they think that such mechanical songs will be appreciated in the present machine age!"

Miss Nirmal Kumari Baglodi.
MANGALORE.

NOT HAPPY

"I am never tired of reading your articles, even if it is only for the brilliant language with spicy and sparkling touches expressed with so much pep and vehemence. If I can correctly understand you through your writings, I believe you are an incorrigible fighter, an indefatigable worker and a versatile writer. It is a pity that all your potential energies are confined to the filthy cine world. If only, you had taken to politics, your personality would have been a great national asset in the cause of Indian freedom. That is my honest opinion. If you think, I am correct, I suggest you should make the necessary amends and that the sooner the better. How do you feel about it?"

BRITISH COCHIN. **A. N. Mamidi.**

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Manorama and Zahur Shah have an anxious moment in "Shalimar," produced by Shorey Pictures.

OUR REVIEW

"Bhartruhari" Draws Packed Houses!

Mohanlal Dave Springs A Surprise!

Shabby Technical Work Compromises Success!

As a motion picture is primarily a product of technical art and excellence, "Bhartruhari" must be declared as a heart-rending failure. But as a motion picture story, primarily for entertainment, "Bhartruhari" seems to have caught the fancy of the people.

What we liked in the picture, as critics, is the precisely progressive twist given to the traditional interpretation of the role of Queen Pingala. We actually jumped out of our skin to see Mohanlal Dave, of all the people in the world, doing this. This old fossil, who has always given us orthodox, reactionary stories, has somehow managed to take our salute this time. Is Mohanlal Dave by any chance, improving himself at this age? If this is to be believed, the dream of India's freedom is not an impossible figment of human imagination.

We do not know whether the writer realises or not the far-reaching import of the progressive trend which he has given to the story of Bhartruhari. In handling our mythical and puranic stories, our film-writers have always been stubbornly traditional with the result that saints of old have been given on the screen brighter plumes than they ever had and sinners have been painted in darker dyes than they were ever before. In treating such subjects it had almost become a die-hard custom among producers and film-writers to portray sharp contrasts between the good and the evil, thereby perpetuating time-worn notions and giving to mythical legends a complexion of conviction and reality.

BHARTRUHARI

Producers:	Navin Pictures.
Language:	Hindi.
Story:	Mohanlal Dave.
Dialogues:	Wali.
Songs:	Pandit Indra.
Photography:	D. K. Ambre.
Audiography:	K. V. Shah.
Music:	Khemchand Prakash.
Cast:	Mumtaz Shanti, Surendra, Aroon, etc.
Released At:	The Royal Opera House, Bombay.
Date Of Release:	18th May, 1945.

Director:
CHATURBHUJ DOSHI

Para and Protima, pals and producers of "Chhamia," a social story with glamour and sex.

That funny look belongs to Sulochana Chatterjee who seems to have seen the camera for the first time in "Din Raat," a Navyug picture.

"Bhartruhari" is therefore a welcome departure from this none-too-praiseworthy practice in which our sinners were perpetuated till the end of eternity, because in this picture Queen Pingala, who has lived ingloriously, through ages, as an eternal sinner is portrayed as a woman of virtue and given a spiritual status in keeping with the spirit of the times. This is something which the people, steeped as they are in the traditional legend, never expected to find in the screen treatment of the picture. It is too late in the day now to try Pingala before a public tribunal and convict her of the sins attributed to her. But because she happens to be a reputed memory of an ancient age towards which Indians look back with sentimental reverence, we congratulate Mohanlal Dave for casting the screen role of Pingala into a mould of chastity and spiritual values.

RATHER CLEVER

The age-old notion about Pingala has been that though she was a queen of a learned and powerful ruler, she

Wonder what this is, but we see Surendra and Ratnamala in a snapshot of "Ratnavali," an Amar picture.

fell a victim due to her sex-obsession to the illegitimate amours of a horse syce who was both handsome and strong. This story dies hard in a country where religion has become a disease and warriors are worshipped as gods.

Mohanlal Dave by introducing an ethereal element in the character of Gorakhnath and identifying him with the earthly role of Ashwapal, has succeeded in providing a spiritual test of chastity to Pingala who has hitherto been considered a queen of sinners. This is a very happy twist given to a morbid legend resulting in raising the spiritual stature of Pingala's character. What has hitherto been considered as a moral lapse on the part of a royal queen will henceforth be taken as a wife's noble struggle to maintain the affections of her loving husband. And this struggle becomes all the more praiseworthy because the woman comes in conflict with powers celestial. Incidentally this revised portrayal of the ancient role is in harmony with the thought that King Bhartruhari with his inimitable reputation as a litterateur, must have had a consort worthy of his spiritual love and physical companionship.

Bar this vital change in the main portrayal, the story of "Bhartruhari" travels on traditional lines, in which the queen is tested by Ashwapal in diverse ways till she proves her chastity to the satisfaction of men and gods alike.

The spiritual ending to the picture, in which the king renounces everything and goes to the hermitage, is in keeping with the hackneyed Hindu philosophy due to which all kings, good and bad, have gone to the jungles on the slightest pretext possible, leaving their families behind, to find a selfish solace for their aching hearts.

The scenario of the picture is pretty well-woven with incidents which are basically interesting. The dialogues unfortunately proved terrifically short of the spiritual demands of the situation and most of the times the words sounded hollow, because the writer did not seem to know the all-important fact that the spiritual philosophy of the Hindus has a peculiar language and expression, all its own which can-

ART IN TEARS

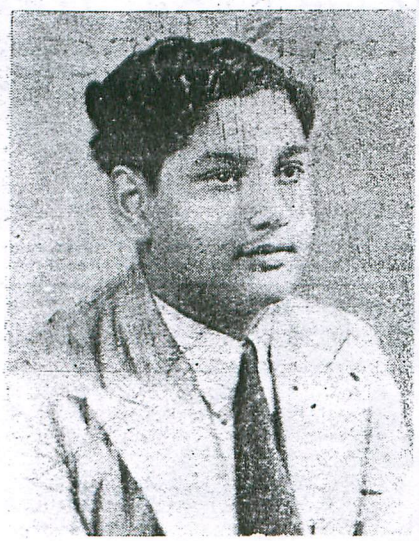
We regret to announce the sudden death of Mr. Vishnu Govind Damle, a partner of the Prabhat Film Company, Poona, at the age of 55 years, on Thursday, 5th July 1945, at his residence in Poona.

Here was an artist whom circumstances had once compelled to follow the prosaic profession of a school master. After going through many vicissitudes in early life, the common lot of every artistic soul, Mr. Damle served a long apprenticeship of art in the Maharashtra Film Company of Kolhapur under Mr. Baburao Painter, the famous artist of Maharashtra. Under Mr. Baburao Painter art had no specific boundaries and it was often quite interesting to see Mr. Damle doing an artistic carpentary job. The rigid training which Mr. Damle got under Mr. Baburao Painter stood him in good stead in later life and contributed a lot to his subsequent successful career as a film producer of international fame. One of our leading film directors who have left the impress of their art on the history of the Indian film industry, Mr. Damle had given to the Indian film world, in association with his inseparable companion and friend Syed Fateh Lal, two outstanding pictures in "Tukaram" and "Dnyaneshwar". "Tukaram" had won an international award at the Venice exhibition. With the death of Mr. Damle, there is only one artist left in Prabhat now, Syed Fateh Lal, from the originally formidable band of four. Death has taken one away while destiny has taken the others to other fields.

Kind, unassuming and gentle, Damle Mama, as he was known to his numerous friends, was generous to a fault and no one ever went to him for help and advice to return disappointed. The incomparable success and glory of Prabhat, to which he had contributed a lion's share in close association with Syed Fateh Lal, had not spoiled this great artist. Noble in poverty, success and wealth found him ever more so, though Prabhat's country-wide success intoxicated many round about. Director V. Shantaram's unique success in the field of motion picture production must be largely attributed to the ever ready guidance of the late Mr. Damle whose rich experience and artistic training qualified him to direct the artistic flashes and impulses of Mr. Shantaram into the right channels.

We extend our sympathy to Syed Fateh Lal and to the bereaved family of Mr. Damle. In the death of Mr. Damle, the Indian film industry has lost a stalwart who will probably be never replaced.

The office of "filmindia" remained closed on Friday and Saturday as a mark of respect to a dead friend.



Recruit Arjun Sinha of "Charkothiya," Sir Ali Road, Patna, is just 17 and inspite of his curly top measures 5 feet eight. He sings well and worries the harmonium in addition. He looks a bit well-fed, but can be reduced.

not be picked up in the coal-tarred streets of modern cities.

Apart from this, we are still wondering by what particular logic, self-hypnosis or stretch of imagination, the producers have disfigured the name of Bhartruhari by calling it "Bharathari". As a proper name of a person, any liberty of this nature is disallowed. It is a bad thing to do at all times and in this instance it is both unnecessary and illogical.

MEDIOCRE PRODUCTION

The production values of the picture are utterly mediocre. Though the story provided an unlimited scope for good emotional work by virtue of several inherently emotional situations, many situations have been rather indifferently handled. The dialogues, as said before, are inappropriate and are built in words not in tune with the times of the story.

Almost all the songs of Pandit Indra are rather tamely done and do not reach his usual standard. In all the eleven songs, only two lines attract some attention : उडना सीखा नहीं कलीने, मनमें धीरज ला रे भंवरा !

The sets look very imposing. But the inexcusably horrid photography by D. K. Ambre, not only killed every set with merciless precision but eclipsed whatever little physiognomical attraction the artistes had.

The sound recording by K. V. Shah, inspite of his self-advertised B.Sc., dug another grave for all art and excellence to lie in quietly without shifting. All the songs of the 'ghost' singer, forged through the lips of Mumtaz Shanti are recorded with a criminal negligence, which is inexcusable in a man with that much-advertised B.Sc. If Mr. K. V. Shah is so anxious to maintain his academical complex of superiority over his fellow technicians, he would do so better by giving more careful work in future rather than by dangling his degree like putrid fish before our eyes.

The music of the picture, given by Khemchand Prakash presents another Sahara of hopes without a single oasis. Almost all the tunes are such that they fail to catch the popular ear and the songs particularly sung by Kajjan are so badly sung and rendered, that it would have been a relief not to have heard them.

The outstanding feature of the picture, and incidentally the most ridiculous, is found in a sequence in which King Bhartruhari is permitted a spiritual peep into the skin-deep beauty of women by allowing what looks like a modern X-ray screening of Queen Pingala's skeleton without her streamlined upholstery. Strangely enough, on the screen, the skeleton seems to have stepped outside the body and stood beside it quite a foot taller than the original woman. This anatomical phenomenon established by an Indian film producer ought to provide even the German scientists with an incurable headache. Imagine a skeleton being bigger than the person !

NOTHING MUCH

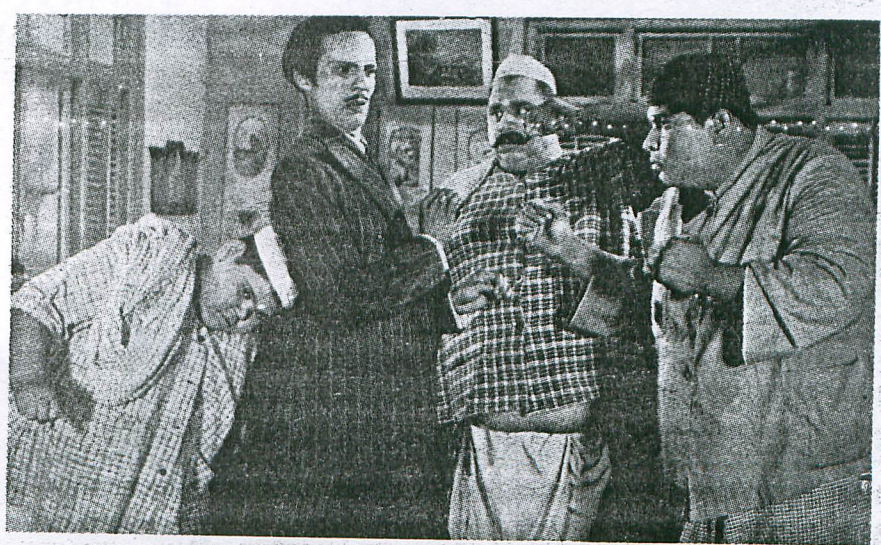
Coming to the players, Mumtaz Shanti gives tolerably good performance in the role of Pingala. The cameraman has hit her very hard and half the time she looks like a hooded terror.

Surendra in the role of Bhartruhari proves disappointing as usual, though he sings one song pretty well. This man has such jumpy and jerky mannerisms which give the impression of his springing up from the ground every time, that he can never make a glamorous hero of a motion picture. The fact that he has been a hero of so many pictures provides only a sad commentary on the pitiable state of the Indian film industry.

For once we liked Aroon. He looks ideal as the horse syce and not at all bad as the half-dopey Gorakhnath. He had nothing emotional in the picture to do and his shuttle-like movements suited his personality pretty well.

Kajjan acts Kalavati, the court singer in love with the King. And she looks the faded sweetheart who has waited too long.

Well, after all said and done, "Bhartruhari" seems to have caught at the box-office, for some mysterious reason. Where the box-office is concerned, the reason always remains a mystery.



This is evidently a humorous situation from "Kaise Kahun", a Pancholi picture.

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VEER KUNAL

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PRODUCED & DIRECTED BY

KISHORE SAHU

ALL STAR CAST

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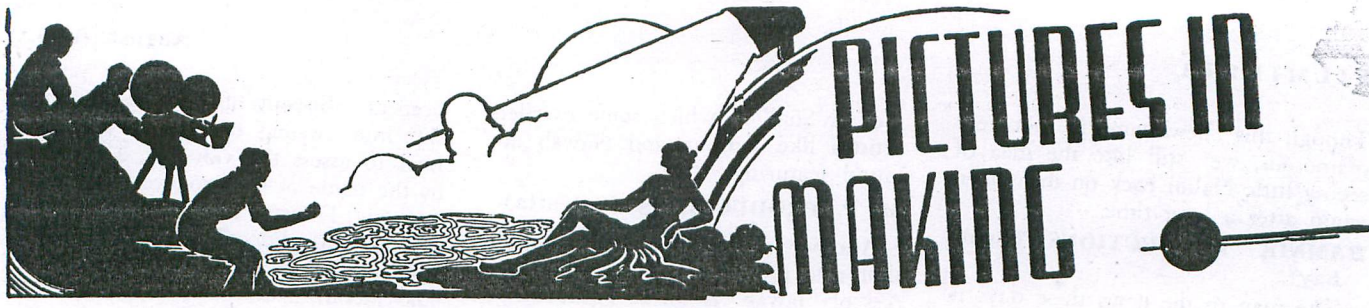
KISHORE SAHU
DURGA KHOTE
MUBARAK, RANI BALA
NILA NAGINI
MAYA BANERJI
KANTA KUMARI
SHAKIR
SACHIN GHOSH



SHALIMAR PICTURES (Poona)

Like the mysterious Neena everything about Producer W. Z. Ahmed is mysterious. Even his best friends have not been able to find out the numerous mysteries of his organization and it is difficult to keep a track of Ahmed's mysterious movements between Poona and Bombay, armed with a self-complacent smile. The closest friends explain this smile away by saying that "Mun-ki-Jeet" has become a good success in Northern India. This picture is now released in Bombay and it is expected to score equally well, more so because the producer has sold the picture to someone else. This is one of the many shabby tricks which our motion pictures continuously perpetrate on our producers. Somehow pictures often acquire several more legs and start running all over the country just because their ownership has been transferred to someone more lucky.

On the quiet, Producer Ahmed has completed "Ghulami", an argument for freedom, and has taken in hand the shooting of "Prithviraj Sanyukta," a spectacular subject of history. Though we do not know how he exactly manages it, Ahmed has still another picture in hand called "Shree Krishna Bhagwan."

EASTERN PICTURES (Bombay)

In these times it is difficult to find, even with the help of the most powerful microscope, the real owner of a producing company. In this case we suspect that film magnate Shiraz Ali Hakim who has his name associated with several production ventures including Eastern Pictures. "Zeenat", a Muslim social story, featuring Nur Jehan and Yakub is completely ready for release and Producer Shiraz Ali Hakim is already well on way with a new one called "Rangmahal", featuring Suraiya, Lalita Pawar and others. The new picture is being directed by Pandit Anand Kumar.

LAKHMIDAS ANAND PRODUCTIONS (Bombay)

Shy and modest Producer Lakhmidas is reported to be busy with "Krishna Leela", a mythological fantasy, featuring Kanan. As the picture is directed by Debaki Bose and the music is given by Kamaldas Gupta, two problematical features of the box-offices, it is said that little Lakhmidas is already getting big offers which he can hardly handle.

MAZHAR ART PRODUCTIONS (Bombay).

For some strange reasons thick-set Mazhar Khan has become well set up as a producer. It seems that he has found the secret of getting production licences one after another and his latest licence is being used for producing of "Pehli Nazar," a Muslim social story, featuring Veena, Munnawar Sultana and Baburao Pendharker. Another assignment which Mazhar has got in hand is called "Dolti Naiya" under the label of Ramnik Productions. He is not only directing the picture, but he is also featuring in it and thus giving company again to Munnawar Sultana, his new find. World rights of this picture are controlled by Mazhar Art Productions.

PROTIMA DAS GUPTA PRODUCTIONS (Bombay)

Carrying a fat cheque book in her hand, the property of Grindlay's, our darling producer Protima Das Gupta is seen about the town, doing the final ceremonies for her picture "Chhamia." People like the idea of Protima being a producer because she is kept busy on the streets running about in company with the irresistible Para, of course to her doting fans. "Chhamia" is reported to be a social classic and whatever critics might say, the incorrigible Protima expects the picture to be a huge box-office hit. If we could tell Protima's future production plans, we could as well forecast the date of freedom for which India has been waiting for two hundred years.

VENUS PICTURES (Bombay)

Thick-necked Raja Nene, that director who kicked his prospects at Prabhat, is now on a second socio-mythological picture called "Phir Bhi Apna Hai", featuring Nalini Jayawant with her new name Pankaj Desai.

Those are not other producers who want to carve Kishore Sahu though they would love to do it. This is a situation of his own making from "Veer Kunal" which he is directing and playing.

Though this new name is not very glamorous, we still like the idea of seeing little Nalini back on the screen again after a long time.

RAMNIK PRODUCTIONS (Bombay)

The man in the news these days is Kishore Sahu, because they suspect him of being a genius. While his own father denies this accusation because it places himself in a different class, Kishore has really been doing marvels with his new production "Veer Kunal". Genius or not, Kishore is expected to give a quality production in this new effort of his in which we find Durga Khote and Shobhana Samarth in addition to himself as the main artistes.

SHOREY PICTURES (Lahore)

Though Producer Roop K. Shorey is wasting time on the land beyond the seven seas in the company of that stammering champion Hirlekar, his picture "Shalimar", a costume fantasy, is reported to have been completed with Para, Chandramohan and Manorama in the lead. It is quite likely that the picture will be released long before Shorey returns to India.

VISHNU CINETONE (Bombay)

We can't tell you how these people are still in the production line inspite of the fact that they have given nothing outstanding in their long career. Accepting their existence as a trade secret, we refer to their latest production "Dev Kanya," featuring the two Leelas, Desai and Chitnis. Under the direction of Dhirubhai Desai it is not surprising to find the picture as an ambitious effort.

BOMBAY CINETONE LTD. (Bombay)

Clumsy but good-hearted K. B. Lall who shot into the limelight with the success of "Lal Haveli" is now busy shooting the interiors of "Samrat Ashok" at the Prabhat Studios. The way Lall throws himself about these days it seems that he has done wonders with those two little girls Veena and Suraiya. Mind you, they are not exactly babies.

ART FILMS (Calcutta)

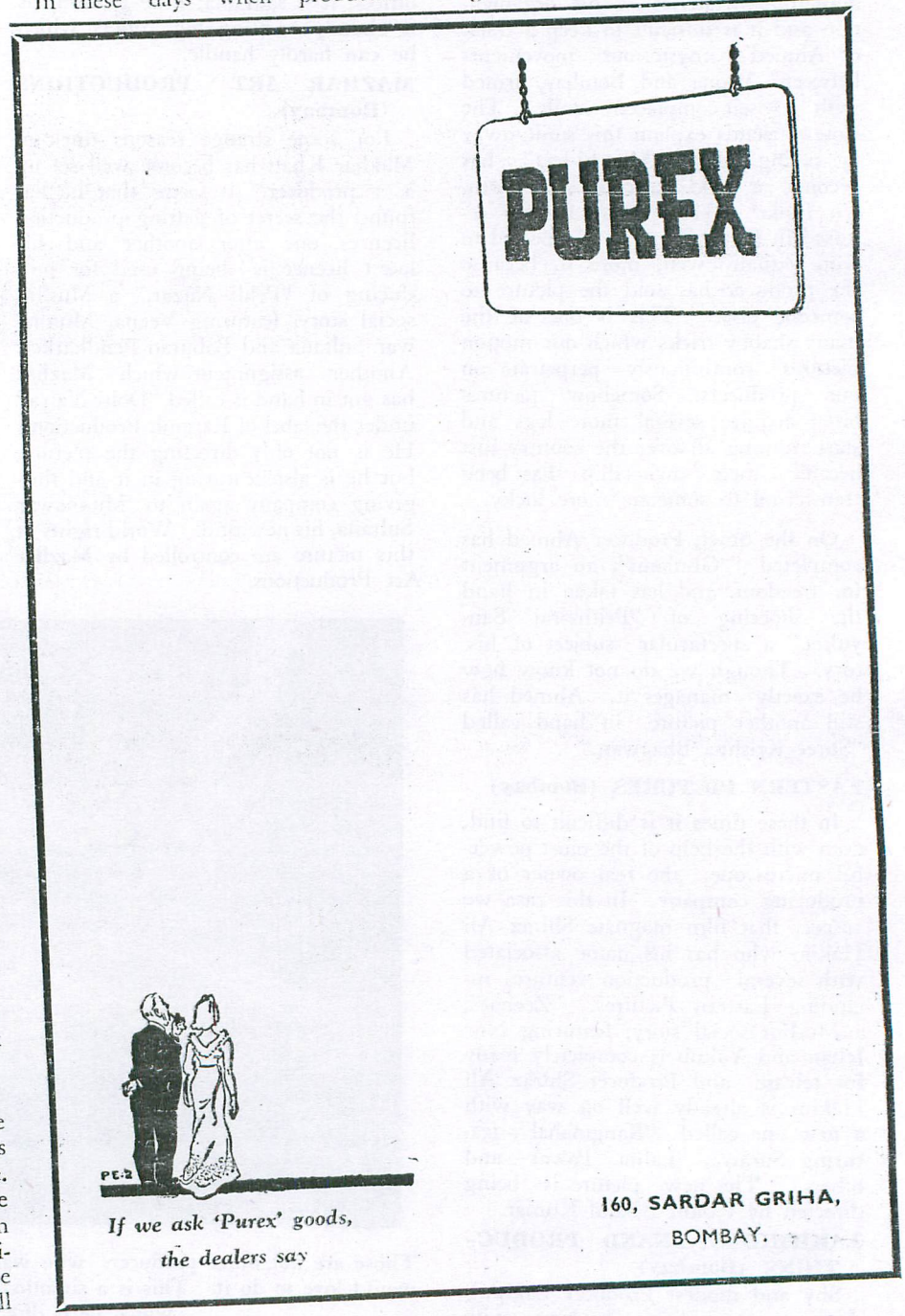
It is only once in a while that we get news from Calcutta which was once an important production centre. These days the Bengalees seem to be tired as nothing much is heard from them about their motion picture activities. Nevertheless, Art Films have completed a social picture called "All For A Son" in which some excellent artistes like Jamuna and Nawab are found featuring.

M. P. PRODUCTIONS (Calcutta)

Another Bengali concern which shot into prominence due to the success of "Jawab" is M. P. Productions. Their latest picture featuring Kanan is called "Raj Lakshmi." It is evidently a social story with the usual Bengali sob stuff directed by Premen Mitra.

KIRTI PICTURES (Bombay)

In these days when production licences slip out of right hands and slip into wrong ones, it would be fatal to assess the value of a picture by the name of the producer. Believe it or not, Director Debaki Bose is producing "Meghdoot", a subject of Kalidas under the label of "Kirti". The picture features Lila Desai and Shahu Modak, and though we are likely to mistake one for the other, you cannot miss Lila once she gives you a smile and a salute. She is almost the boss of the picture seeing that she takes all the rehearsals including the dancing ones. The music of



this picture has been recorded in Calcutta and the very thought of doing so seems to have added weight to the already clumsy personality of Debaki Babu. Quite a good lot of shooting has been done for this picture and "Meghdoot" should be ready for sale in a month. As regards screening of a picture, no one in the Supreme compound is ever anxious to do so.

AMAR PICTURES (Bombay)

Director Surendra Desai, the big "Bulbul", has at last completed his latest costume picture called "Ratnavali". If you believe half of what that absent-minded Producer Chimanlal Desai says, "Ratnavali" is going to be a smashing box-office hit. With Ratnamala, Usha Mantri and Surendra in the cast, they have quite a good band of artistes who are expected to acquit themselves creditably.

ASIATIC PICTURES (Bombay)

Under the direction of Gunjal, the man whose shirt never has a top button, "Panihari", a story written by Pandit Indra, according to himself the greatest story writer of all times, is now on the sets with Shanta Apte and Yakub in the important roles. When the picture is finished we shall all know because it will be time for Shanta Apte to travel to another studio.

PRAFULLA PICTURES (Bombay)

Producer Winayak, Shantaram's cousin from the mother's side, is busy these days writing the story of "Subhadra Haran." It is suspected that the story is once again written by the "greatest writer of all times," Pandit Indra, and it will feature Shanta Apte, Ishwarlal, Prem Adib and others. If Shanta Apte does not act Arjun and Ishwarlal as Subhadra, then it will perhaps be the other way round.

MAHESHWARI PICTURES (Lahore)

All the way from Lahore they inform us that "Ragni", a social story featuring Aruna and Najam and a new little girl called Smriti, is now ready for release. With this startling news the two million people of Bombay must be terribly upset and it seems that all will get relief only when the picture is released.

NAVYUG CHITRAPAT LTD. (Poona)

It is rather ironical that of all the pictures Navyug has produced so far, "Panna", a propaganda story, should enjoy the greatest popularity. The picture has proved a box-office hit in Bombay and is drawing crowds at the Krishna Cinema.

At the studios another social story called "Din Raat" has already been got ready for release. The picture is directed by Vedi and features Snehaprabha and Paresh Bannerji. The new picture of the company is called "Room No. 9" which sounds like a detective thriller and features Ratnamala, Shyam and K. N. Singh.

NAVIN PICTURES (Bombay)

"Bharathari", a costume story is

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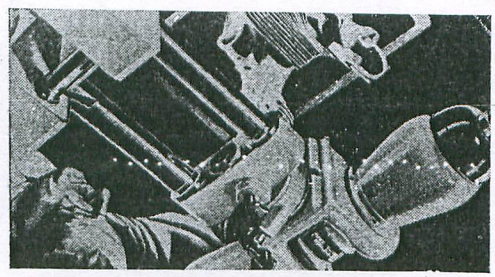

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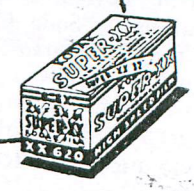

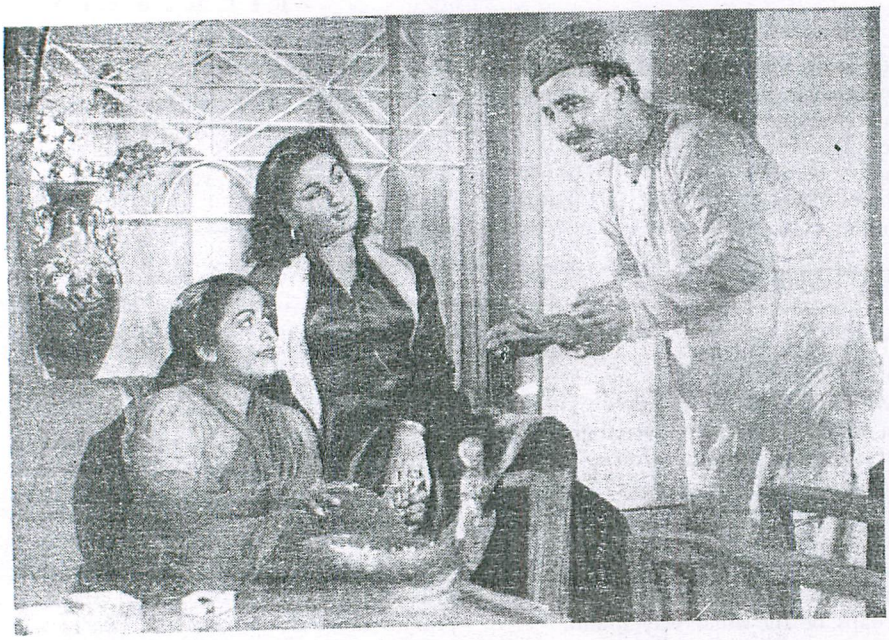

David had to keep an eye on the camera for fear that some one would take it away and Para and Protima wonder whether the camera had more sex. "Chhamia" should prove otherwise.

surprisingly enough drawing crowds at the Royal Opera House.

RANJIT MOVIETONE (Bombay)

There are many pictures under production in this studio, the principal amongst them being "Anami", "Dhana Bhagat", "Chand Chakori", "Shabnam", and "Nek Anjam."

MURARI PICTURES (Bombay)

Producer Mohan Sinha tells us that "Krishna-Arjun Yudh" is drawing crowds at the Novelty in Bombay. We refuse to believe this. The next great subject which Producer Mohan Sinha intends producing is called "Omar Khayyam". It is said that Saigal will feature in the main role.

GIRDHAR SAHAR PRODUCTIONS (Bombay)

They have a picture in hand, of course under production, called "Rehana." What it is we do not know and we doubt whether the producers themselves know anything about it.

JAGRITI PICTURES (Bombay)

Director Bhagwan, not the one we find in heaven, is reported to have completed "Song Of The Desert" featuring Baburao Pahelwan and Khurshid Jr. We are waiting for the release of this picture to see whether we get the song or the desert.

STAR PRODUCTIONS (Bombay)

Our darling Producer Ratanbai Begg sweetly tells us that "Dasi" or "Ma", featuring Durga Khote is ready. How can we disbelieve such a charming person. She also whispers into our ear that 'Dharma," featuring her little self is now on the sets under the direction of Ramnik Desai and though she does not confirm it we know that a new one called "Dua" will be going into production very shortly. How these little girls do these big jobs, one wonders.

SHIVRAJ PRODUCTIONS (Bombay)

These people have been waiting for a licence to complete their picture "Dhokebaj" which is claimed to be a rare thriller of the times. It is now reported that the licence has arrived and the picture will be soon rushed before the Censors for sanction.

STANDARD PICTURES (Bombay)

Producer Havewala is a much disturbed man these days owing to a chain of unfortunate sequences which had held up his production for a long time. But things seem to have got going now and "Bairam Khan" is reported to be on the sets once more under the direction of Gajanan Jagirdar. The picture features Jagirdar, and Mehtab and is planned to revive the mediaeval glory of the Moghuls.

JAYANT FILMS (Bombay)

After the unfortunate misunderstanding between Sadhona Bose and the producers of "Urvashi", a number of scenes had to be scrapped and Suraiya had to be put in place of Sadhona in the title role of "Urvashi". Bar this unfortunate incident, thing seem to have come into shape again and "Urvashi" is expected to be ready for the screen within a month's time.

Falling from the staircase is a common death for our film people. One more goes to heaven in Maheshwari's "Ragni", a social story.

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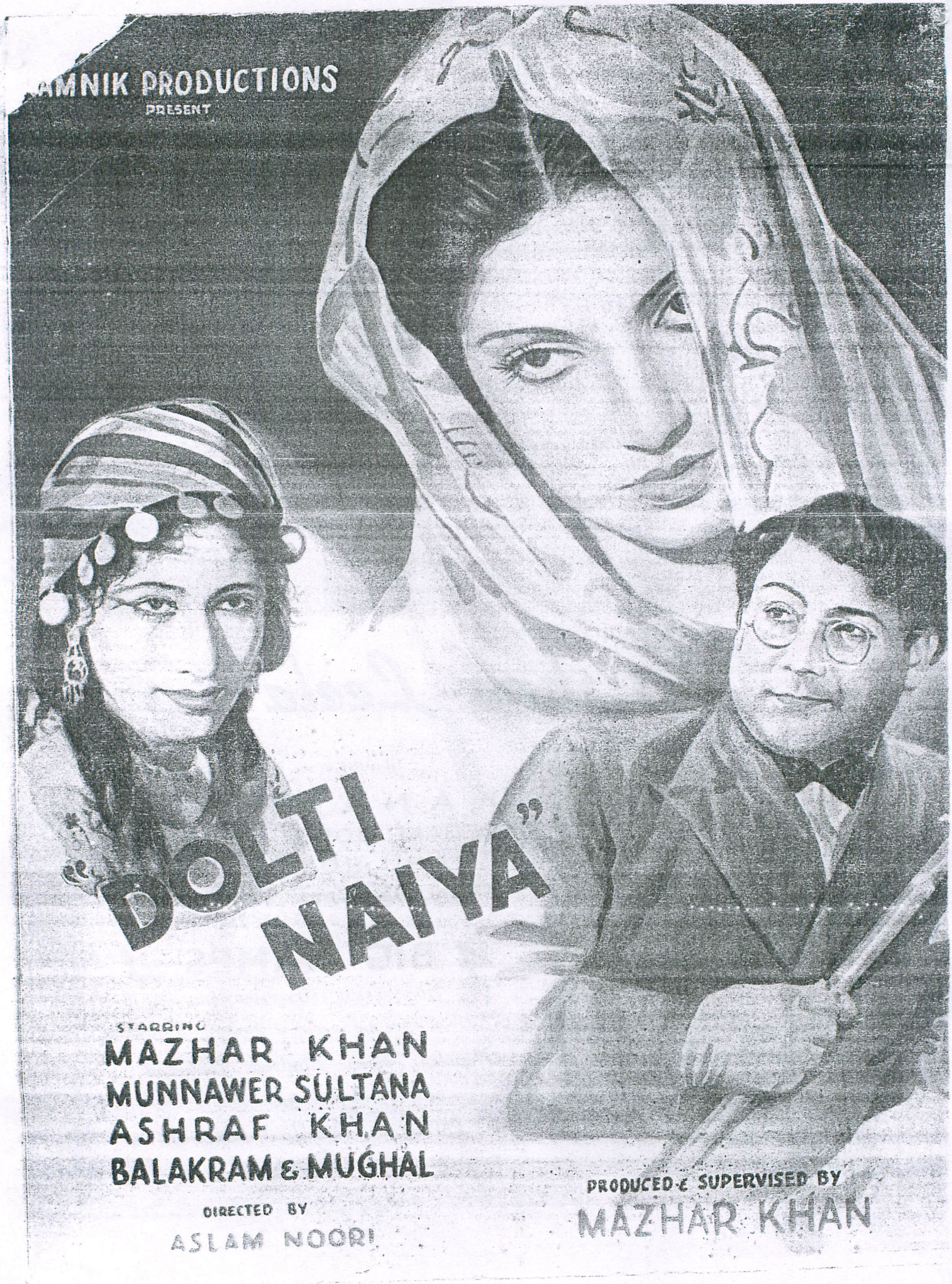
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